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**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA



JUNE 28, 1922

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY





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## THEATRE OWNERS PLAN ACTION ON LABOR AND INSURANCE PROBLEMS

**Labor and Insurance Boards to Be Appointed and Immediate Action to Be Taken—Claim Theatres Are Being Discriminated Against by Insurance Companies**

The board of governors of the International Theatrical Association at a meeting held on Monday took up three important matters for immediate action.

They are the labor problems, between managers and unions, fire insurance on theatres and daylight saving. Discrimination by fire insurance companies against theatres is alleged, and unless a rate adjustment, insofar as New York is concerned, the theatre men announce that they may form a new protective organization of their own.

Walter Vincent, chairman of the association, said:

"We are thoroughly disgusted with the way the insurance companies have treated us. On Wednesday I shall appoint an insurance board to take up this matter of discrimination against the theatre in fixing of fire insurance rates. While department stores pay a basic rate of 13 cents, theatres are required to pay a basic rate of 63 cents on the amount of insurance carried. In our fireproof theatres there seems to be actually less risk than in department stores; there is not so much material to feed the flames.

"Every theatre owner in New York has already obtained a reduction of 33 1/3 per cent. on what was paid last year. The demand for a reduction was started by this association. But we do not intend to stop there. We are practically now in a position to organize and finance a commonwealth insurance plan for our protection against fire losses. If the old line insurance companies will listen to reason they can issue refunds without going to the trouble of writing new policies.

"But we are prepared to make this announcement: It is only a question of a few months when our theatrical interests will organize a mutual insurance company, and we are confident that every theatre in the United States and Canada will come into it.

"There are more than a hundred costly theatres in New York City alone, and an average of \$200,000 each would not nearly cover the amount of their insurance. I venture to say the total amount, including the high-class motion picture houses and neighborhood theatres playing vaudeville and legitimate attractions, is upward of \$50,000,000 insurance.

"On the same day that the insurance board is named I shall appoint also a labor board. This will be composed of seven to nine members, with an executive committee of three, sitting every day and even at night when necessary. Their services will be compensated. These men will travel to any part of the country where labor difficulties arise and will take the matter into their own hands.

"Furthermore, we have adopted a rule that all labor contracts entered into by any member of the International Theatrical Association shall come to headquarters in New York for review by the labor board, before such contracts are in effect. Heretofore, theatrical managers in local communities have made and entered into contracts that they considered expedient at the time. But it was found later on that such contracts while bridging over a temporary difficulty were inimicable to every other manager in the association. Thus a manager could get himself out of a little mess by creating a much more serious trouble.

"As for the daylight saving question and the urgent need of repealing the ordinance or custom, we are preparing a questionnaire to be sent to the Chamber of Commerce in all American cities for the purpose of finding out how they stand and what reasons they can give for the attitude they take.

"We wish to know definitely if the people want daylight saving. We are seeking the truth about it, and will address our inquiries to bodies on the list supplied by the United States Chamber of Commerce. Daylight saving is not an absolute law anywhere so far as we know. It is optional, but where whole communities agree to substitute the daylight saving schedule for standard time it has all the effect of law. Still, when workers in Pittsburgh tried to obtain an injunction, the discovery was made that there was even then no need of legal process. They were welcome to set their watches to suit themselves."

The meeting of the board of governors yesterday gave every evidence of an organization functioning with a good deal of motive power and sense of direction. All of the several groups of theatrical interests in the association attended.

### COMMONWEALTH AT ROCKFORD

ROCKFORD, Ill., June 26.—A commonwealth theatrical company opened here at the Rockford Theatre on Monday night. Clyde Waddell, formerly leading man of the Sherman Stock Company, which has just closed a fourteen weeks' engagement at the Palace, and John Gifford are heading the company. Other members of the Sherman company are in the newly formed company.

Ella Malverose is leading woman and Arthur Oliver will be director.

The company intends to play at the Rockford all through the Summer.

### BAILEY LOSES FULTON CASE

The case of the Clevehanna Realty Corp. against Oliver Bailey, Jesse L. Lasky, Rennee Harris, executrix of the estate of Henry B. Harris, was tried on Monday in the third Municipal Court and resulted in a verdict for the plaintiff. Notice of appeal was filed and this will come up some time in October.

The suit is the result of the efforts of A. L. Erlanger to oust Bailey from the theatre and take immediate possession.

Bailey has managed the house for the past four years under a sub-lease from Mrs. Henry B. Harris, and it has four years more to run.

The Erlanger Corporation, last year, purchased the house and notified Mrs. Harris that her lease would expire in one year. Mrs. Harris' lease contained a clause which specified that it could be cancelled upon one year's notice, but the contract between her and Bailey did not mention this fact, it is alleged.

The Clevehanna Company purchased theatre property through the 46th street to Broadway Realty Co., who in turn bought it from Wertheim, Kerbs & Stein, who leased it to Lasky & Harris. W. L. Malevinsky, representing Bailey, contended that the action brought by the Clevehanna Co. must be one of ejectment as the corporation could not sue him for possession under the Landlord and Tenant Act, as he denied he had any contractual relations with Wertheim, Kerbs & Stein or their assignees. Joseph P. Bickerton represented the Clevehanna Co. Counsel for both sides asked the Court to direct a verdict in their favor. Under the management of Mr. Bailey the Fulton Theatre has housed a number of very successful plays during the past two years, including "Enter, Madame," "Lilliom" and "He Who Gets Slapped."

### A. F. L. CONDEMNS CENSORSHIP

CINCINNATI, June 26.—A resolution condemning all political censorship on the screen and stage was unanimously passed by the national convention of the American Federation of Labor, which ended here on Saturday of last week. The report on censorship of the Executive Council of the Federation was referred to the Educational Committee, of which Frank Gillmore, executive-secretary of the Actors' Equity Association, which asked the convention to pass the resolution placing itself on record as being against censorship.

A committee was named to make a report at the next convention in 1923 on methods to actively co-operate with those persons and organizations against censorship. This committee is called "The Committee for the Advancement and Protection of Art and Literature," and will include representatives from the Authors' League, the Actors' Equity, the American Dramatists, the Screen Writers' Guild, the Stage Mechanics and Motion Picture Operators' Union, the Cinema Camera Club, the Motion Picture Directors' Association, the American Federation of Musicians and the International Printing Trades Union.

### WELLINGTON CROSS SIGNED

Wellington Cross has been signed by Arthur Klein to appear in the unit that he will produce to tour the Shubert Circuit during the coming season. Cross worked with "Babe" Ruth last season.

### CO-OPERATIVE FILM CO. STARTS

The co-operative idea, which has been so extensively in practice during the last year on the legitimate stage, has spread to the motion picture field, several companies in which all the actors work on that plan being in process of formation and having made a successful production already. The Film Guild, patterned after the Theatre Guild, which was formed about two months ago, with actors, directors and technical men working on the commonwealth plan, produced "The Cradle Buster," with Glenn Hunter starred, which played for several weeks at the B. S. Moss Cameo Theatre on West Forty-second street and was pronounced one of the best pictures of the year by many newspaper critics. This organization is the first known co-operatively financed and operated motion picture producing company in the history of the industry. Other organizations of actors are following in their footsteps.

The pictures produced by the Film Guild are distributed through the American Releasing Corporation, at the head of which is Fred Warren, formerly general manager of the Associated Producers, Inc. "The Cradle Buster" was made at the Glendale Studios in Brooklyn. Another picture, now in the laboratories being cut and titled, was also produced at this studio, and will be released next month. One other picture is now being made by the Film Guild at the Biograph Studios.

The Film Guild is composed of actors, scenario writers and technical men, all of whom receive a guaranteed minimum salary. The profits of the picture are shared on a percentage basis among all the members of the cast and technical men as long as the picture is being released or if it is sold.

The Film Guild has met with so pronounced a success that it is seriously contemplating putting two other producing units to work in its studios in order to cut down overhead expenses. One other unit, at least, will go to work within a month, making the organization a real factor in the motion picture industry.

While the co-operative plan has met with little real success in the legitimate theatre during the last year or more the motion picture actors are really in a much more favorable position, due to the conditions of their work. A motion picture actor has to work only while the picture is being actually made, but, when working on the commonwealth plan, receives profits, if there are any, during the entire run of the picture, which may mean for at least a year. The actor on the speaking stage, however, receives remuneration only while he is actually working.

On the Pacific Coast the news of the Film Guild's success has stirred considerable interest in the motion picture actors' colonies. A number of co-operative companies will be working there before the year is over, it is believed.

### "FOLLIES" CHORUS REDUCED

Twenty-five chorus girls were dismissed from the Ziegfeld "Follies" last week, their notices taking effect on Saturday night. Originally there were over seventy-five girls in the show, the number now being down to about fifty, including the Sixteen Tiller Girls. The main reason for the cutting down in the chorus was to speed up the show, it is said.

### THE CHAMPION UNDERSTUDY

CHICAGO, June 26.—Replacing Hortense Alden in the part of "Marie," in "Lilliom," Charlotte Learn has added to her reputation as an understudy.

Within the past few months she has appeared here in four plays, "The Exquisite Hour," "Me and My Hour," "The Night-ca" and "Lilliom."

In private life Miss Learn is the wife of John J. Garrity, general manager of the Shubert theatres in Chicago.

Few actresses are so successful as to be able to remain at home and play almost continuously.



## COURT DECISION CLEARS UP TICKET SPECULATOR QUESTION

**Vendors Must Stay Off the Streets and Must Not Call Wares  
From Doors or Even Private Premises—May Display  
Sign in Windows or Attached to Outside**

In a decision handed down last week in the General Sessions Court in the case of Charles Cohen, ticket speculator, accused of breaking the law passed last year which forbids the hawking of tickets on the public highways, it was held that the placing outside of the place of business of a sign announcing that tickets for amusement places could be purchased inside, did not constitute an offense against the law. Theatrical men and ticket speculators alike have been awaiting this decision ever since Cohen was arrested several months ago and held for trial.

Judges O'Keefe, Kernochan and Freschi, of the General Sessions Court, voted unanimously for Cohen's acquittal on the charge against him.

Cohen, who conducts a ticket brokerage at No. 25 East Twenty-seventh street, was arrested for placing a sign outside the door of his place of business with the announcement upon it that he had tickets for the boxing exhibitions at the Madison Square Garden. Cohen's place is directly opposite the Garden.

The law of the case, as quoted from section 1534 of the Penal Law is:

"Any person who  
"1. Conducts on or in any street in a city the business of selling or offering for sale any ticket of admission or any other evidence of the right of entry to any performance or exhibition in or about the premises of any theatre or concert hall, place of public amusement, circus or common show; or

"2. Solicits on or in any street in a city by words, signs, circulars or other means any person to purchase any such ticket or other evidence of the right of entry; or

"3. In or from any building, store, shop, booth, yard, garden or in or from any opening, window, door, hallway, corridor or in or from any place of ingress or egress to or from any building, place of business, store, shop, booth, yard or garden in a city, indicates, holds out or offers for sale to any person or persons on or in the street by word of mouth, crying, calling, shouting or other means that such ticket or other evidence of the right of entry may be purchased in such building, store, shop, booth, yard, garden or any other place; or

"4. In or from such place or places in a city solicits by word of mouth, crying, calling, shouting, or other means any person on or in the street to purchase any such ticket or other evidence of the right of entry.

"Is guilty of a misdemeanor."

The opinion written by Judge Freschi reads as follows:

"Clearly this law was enacted to prevent some of the many abuses which have grown up in connection with the business of ticket speculation which have tended to a breach of the peace by ticket speculators. It specifically prohibits certain acts, such as public sales or offers of sale and soliciting persons to purchase tickets of admission to theatres and places of public

amusement, and inasmuch as all this is in derogation of recognized common-law rights, the statute must be strictly construed with a view to limiting the operation of the law to the acts within its purview and reasonable intentment.

"The prosecution relies upon the words 'or other means' (subdiv. 2 of the statute) as indicating something in addition to the enumerated prohibited acts. The district attorney argues that these words are intended to comprehend not only the open public solicitation, &c., but as well the act here complained of by the police.

"The prosecutor contends that 'other means' is a generic term which adds 'other devices and methods' besides those described. These words in their ordinary common acceptance must be held to include 'means' of a like character and not additional means.

"A reasonable construction of these words, taken with their context and with a view to according them a meaning that will carry out the general purposes of the law, is to regulate the conduct of those engaged in the sale of tickets on or near the highway. The primary purpose is to compel them to stay off the streets and to prevent the solicitation of their business in such a manner as not to annoy or offend pedestrians. Boisterous calling and invitation even from private premises is a violation, but a sign painted on a show window of a store or attached to the outside of the same window, provided it does not interfere with the rights of the public in going to and fro, surely is not, in my opinion, that sort of 'other means' as is made criminal. Ticket agencies openly advertise, as do the theatre proprietors, the sale of admission tickets and the prices therefor. If the defendant were to be held responsible under the criminal law, cardboard signs and advertisements in windows, railroad cars and even in the daily newspapers might be the subject of successful criminal prosecution. Such a construction would be manifestly unjust and strained, and instead of furthering the objects of this law it would surely defeat the very worthy purpose of the law. Advertisements, printed amusement signs and placards are permissible provided that they do not violate the ordinances with respect to the placing and maintenance of signs, &c., in the City of New York.

"I can well understand how certain signs carried about on the public highways or the distribution of certain printed matter publicly may be treated as an act of soliciting, and come within the condemnation of this law, but I feel that the facts in each individual case must control in order to enable a determination of the question of fact and of law.

"I have concluded that this is not a case, as charged, of unlawfully conducting in a public place the business of selling and offering for sale tickets of admission to a public amusement on the ninth day of February, 1922, and I therefore vote to acquit this defendant."

### ALLEGED ACTRESS HELD

Malvena Reichman, twenty-one, who claims to be an actress, was held in \$1,000 bail for the Grand Jury by Magistrate Levine last week, on a charge of larceny brought by Angus K. Nicholson, forty-five and married. Nicholson claims that he went to Miss Reichman's apartment on March 24, and was held a prisoner there for three days, and after leaving, found that he was minus a pin worth \$5,000, a walking stick valued at \$500, and \$300 in cash. Miss Reichman, when arrested in March, strenuously denied all charges.

### ALHAMBRA PLAYERS CLOSE

The Keith stock company at the Alhambra theatre, 126th Street and Seventh Avenue, closed its season on Saturday night. The company had played a season lasting eight weeks, opening immediately after the house closed its vaudeville season. The house will remain dark until September, when it will reopen with its big time vaudeville policy. The stock company originally consisted of nine people, headed by Dorothy Shoemaker and Dwight Meade. At the time of closing, there were about twelve people in the company.

### AKRON TO HAVE LITTLE THEATRE

AKRON, O., June 24.—The first of a series of open air performances to raise funds for establishment of Akron's proposed "Little Theatre" will be presented July 8 in the dell on the Seiberling estate at Stan Hywet hall, when 150 Akron young men and young women will present Thomas Hood Stevens' masque, "The Triumph of Punchinello," under auspices of the Akron Civic Drama Association.

It is planned to establish Akron's "Little Theatre" in the loft of a downtown business block.

V. D. Lidyard will have the leading role in the masque.

Miss Harriet Doyle, Ralph Ripley, Walter Hall, William Blower and Lidyard will have the leading roles in the first or Roman episode.

Mrs. Ernest Schwan, Mrs. Joseph Seiber, Mrs. Carl Beck, Russell Fontaine and Lidyard will be the principal characters in the Arabian episode, with Margaret Kendig, Joseph Seiber, Frank Staley, Harold Flanick and Lidyard as principals in the English episode.

Lidyard, Miss Pauline Place, Mrs. Randolph Erwin, William Seiberling and Sherill Leonard and Edmund Hansen will be the leads in the Italian episode of the masque.

The street ensemble and dancing groups will use about 150 local young people. Rehearsals will start next week in the association's headquarters on Union street.

### WOODS TO DO MANY PLAYS

Al H. Woods, who returned to this country last week from abroad, brought with him a great many plays by European authors. Among those slated for production are the following:

"The Child of Love" and "The Wedding March," by Bataille; "Le Retour," by de Flers and de Croisset; the next three plays by Andre Picard and the next three by Alfred Savoir. These are from France. From Berlin come "Gretchen," by Gustav Davis and Leopold Lipschutz; "The Bathing Girl," by Sigmund Neumann; "The Bad Girl," "Paul and Paulina," "The Women in the Mask," "Orchestra Seat No. 10," "Furnished Rooms to Rent," by Fitz Arnold; "Femina," by Else Otten; "The Springboard," by Edward Ritter; "Parquette No. 6," by Max Neal and Hans Gerbeck, and "The Chaste Lebeben," by Franz Arnold and Ernest Bach. From Vienna, Woods brings "Morphia," a drama, by Doctor Ludwig Hertzner and "Gri-Gri," a musical show by Capt. Harry Graham, with music by Adolph Linke.

These plays will be adapted and produced as soon as is practicable.

### PROCTOR STOCK COMPANY MOVES

TROY, N. Y., June 26.—The Proctor Stock Players, after a run of sixty weeks at Proctor's Harmanus, Bleecker Hall, Albany, moved to Proctor's Theatre here this week, opening on Monday of this week in "Smilin' Through." Rene Titus, formerly with the stock organization, rejoined it this week.

### INCORPORATING JESSEL SHOW

ALBANY, June 26.—Application for incorporation certificate was filed here today by "Troubles of 1922" Inc., which owns the Shubert unit show in which Georgie Jessel will be starred. The new company is capitalized at \$40,000, with Ed. Davidow, Rufus Le Maire and Lyman Hess the incorporators.

### BARS EMPLOYMENT OF CHILDREN

ST. LOUIS, Mo., June 26.—The State of Missouri has passed a law, which becomes effective on September 1, which prohibits the employment of children under the age of sixteen in concert halls, theatres, or other places of amusements.

### ED WYNNE FOR MOVIES

Ed Wynne, who will end his New York engagement of "The Perfect Fool" at the George M. Cohan Theatre on July 1, is to enter the movies for a while. Frank Keenan, father-in-law of the "perfect fool," is now on the coast making arrangements for Ed's dip into the pictures.

### SMALL MYSTERY CLEARING UP

TORONTO, June 26.—The mysterious disappearance of Ambrose Small, wealthy Toronto theatre owner, in 1920, is believed nearer of solution now than ever before, through the arrest last week in a small town in the province of New Brunswick of a woman who said she was Mrs. Lillian Gray of Rochester, N. Y., and Toronto, and who is believed by the police to know a great deal about the case.

Small has never been located since he dropped out of sight on the night of December 3, 1920, after having received a \$1,000,000 check for the sale of his theatre properties.

Mrs. Gray was tracked and arrested through the discovery of letters and personal effects left in the Place Viger Hotel in Montreal when she and a man who registered as "Dr. Gray" left there suddenly in October, 1921. Mrs. Gray was identified through photographs found in the baggage left at the hotel. At the time they left the Montreal hotel the police were seeking them on a charge not connected with the Small case.

One letter found, dated October 6, 1921, was addressed to "Martha" at Rochester, N. Y., who is believed to be a sister of Mrs. Gray. It read:

"Dear Martha—Gray is in for it again. I think he is suspected every place he stops. I told him to sell the car before we were caught, but he can get only \$300. I told him not to take the car in the first place, after being mixed up in the Small case in Toronto. I think it is a shame the way the fellow treated him after the chance he had taken to get him out of Toronto. He got about one-half what they had bargained to give him. Of course, they knew he could not make a holler.

"Gray says he will get more when 'D' gets a chance to get a friend to him. I am sending this letter by general delivery so your hubby won't get a chance to see it. If he did it might give everything away, because he hates Gray.

"We are at the Place Viger Hotel. Do not write until you hear from me again. We are leaving Montreal as soon as Gray can get some money. There are two strange men talking to him downstairs. I will close. I wonder what they want with him."

The police are striving to discover the name of the person called "D" in the letter. Small's secretary, John Doughty, was arrested in 1920, charged with the theft of \$105,000 worth of Victory bonds from Small's safe about the time the latter disappeared. He was sentenced last year to seven years' imprisonment.

According to another letter found in the baggage of the Grays, Small was taken to a Montreal house in an automobile, after being drugged, where he died.

### SEVEN SHOWS IN CHICAGO

CHICAGO, June 24.—With the closing of "Anna Christie" at the Cort and "Garrison and the Girls" at Cohan's Grand to-night and with the opening of "Her Temporary Husband" with William Courtenay Sunday night only seven shows will remain in Chicago to brave the hot spell.

"The Hotel Mouse" with Frances White and Taylor Holmes at the Apollo; "For Goodness Sake" which is trying to hold on for another week at least at the Garrick; "Liliom" at the Great Northern; "Just Married" at the La Salle; "Lightnin'" at the Blackstone and "Lilies of the Field" at the Powers which closes July 1.

### BIG REVUE FOR RAINBO GARDENS

CHICAGO, June 26.—Plans are now well under way for the opening of the new Rainbo Gardens with a production to be called the "Tick Tock Revue," in which Kitty Gordon will be featured. With Miss Gordon will be Henry Antrim, Lady Berresford, and Ida Clemons. There will be thirty people in all in the cast and the revue will run for four weeks when Miss Gordon's engagement will end and a new production will go on.

The music for the dancing at the Gardens will be furnished by two orchestras. Frank Westphal will head one and Tommy Rogers will lead the other.



## CARNIVALS ARE GRAVE MENACE, SAYS HENRY FORD'S INDEPENDENT

Recent Issue of Automobile Man's Paper in Attack on the Outdoor Shows Says They Spread Disease and Lead Boys Astray

Henry Ford's Dearborn Independent, which took a vigorous slap at the New York songwriters some time ago, is now out after the carnivals, which, it declares, are "a grave menace to communities they visit during the season."

The article, which not only states that the carnivals spread terrible diseases throughout the country, but also are the means of leading many small boys into wrong beliefs and actions, is written by Robert Kenton.

Mr. Kenton pays especial attention to the practice of bringing carnivals to towns and cities under the auspices of various local societies. He says:

"The circus, as we know it, is peculiarly an American institution. The boy follows every step with the keenest interest and after the performance rigs up a trapeze in his back yard. Bruised shoulders and a bumped head cause him to have renewed respect for the men and women of the circus ring. This influence is wholly good. "The carnival has a similar appeal. But that which is under the canvas is vastly different. At most of the carnivals he sees the cheap fraud with its lewd appeal. He sees gambling going on under the auspices of his father's lodge or his brother's war veterans' organization. Just as thousands of boys would never have seen an elephant had it not been for the circus, so thousands would never have known of the roulette type gambling had it not been for the cruising carnival.

"The real reason why traveling carnival companies always come to a town under the auspices of some local popular organization is because they all violate one or more sections of the state laws which prohibit lotteries, games of chance, gambling and indecent shows, and they need the influence of some local organization to protect them from police interference." That statement comes from O. R. Miller, superintendent of the New York Civic League, which has made extensive investigations of 'carnival shows' and as a result has been endeavoring to have them outlawed—as they have been in a great many communities, and, partially, in one state. Parenthetically, it is interesting to note that that state, South Carolina, outlaws them except when they operate at agricultural fairs, where, all agree, their worst features generally are in greatest evidence! The law protects the 'boobs' of the town and city, leaving those of the rural districts to the tender mercies of the sharps who operate the 'concessions' which are inseparable, features of traveling carnivals.

"In our long experience in fighting these evils we have never known of a traveling carnival company which was not largely a combination of gamblers and lewd women," declares the aforesaid Mr. Miller. "The demoralizing effects of such carnivals is seldom realized by the people of the town. The disastrous results to the moral and physical health of the young men, where one of the carnivals spends a week, cannot be eradicated by the efforts of churches in a whole year."

"No one can deny that a measure of blame attaches to the public for whatever may be wrong with the 'carnival show' or other things dependent for life on public patronage. But that blame could be more certainly placed if there did not stand between the showman and the public the artifice known as 'auspices.'"

"I'll tell you where the blame lies," said one of the most reputable of carnival company owners to the writer. "It is on the public official who only needs to enforce the law to drive out of business every improper so-called carnival outfit. But for law violation, the bulk of the outfits so classified could not exist and but for the negligence or the dishonesty of the official the law would be enforced against them. The trouble is that officials too often are restrained either out of deference to those who supply 'auspices' or for purposes of personal graft. Haven't I had them come to me and suggest that I put on some features that would bring in 'real money?' In this connection, haven't I also had staid members of committees representing my 'auspices' ask that private performances at the 'girl shows' be arranged for them? Go after all of them, the crook showman and concessionaire, the negligent or grafting official, the callous local committeemen—if they are not eliminated from this business all operators, good as well as bad, soon must look for other employment."

"The truth of the matter is," said an old concessionaire to the writer, "people have ceased going to a carnival show for honest entertainment. They go there, I am very much afraid, just to get stung. My observation has been that the average person who attends them likes to boast about how they were robbed by this or that trick, or how much they spent playing some half-crooked game to win some trinket of a prize. 'It ain't worth a quarter,' they'll say, and it cost me \$5, but after I started I made up my mind to get it and here it is.' Such boobs are meat for the concessionaire."

### \$500 AWARD FOR INJURIES

Josie La Rue, former Winter Garden beauty, was awarded \$500 recently for injuries she sustained last year when she fell off the platform of the Essex street subway station on the Brooklyn Rapid Transit. She will enter vaudeville this fall.

### ACTOR NOW HARDWARE CO. MGR.

Frank Hearn, former vaudeville actor, at one time with Lamberti's act, has retired from the stage and is now manager of the W. E. Pruden Hardware Co., at Eighth avenue and Sixty-second street. Mr. Hearn is the father of Frank Hearn, Jr., who played with Mrs. Fiske last year.

### AMBASSADOR HAS NEW OWNER

PHILADELPHIA, June 26.—Fred G. Nixon-Nirdlinger has taken over the new Ambassador Theatre at this city from Maurice and Fred Felt. The Ambassador will be operated in conjunction with the other Nixon-Nirdlinger houses.

### COSTUME MAKERS SUE

Edith Hallor Dillon, motion picture actress, was sued last week for \$900 alleged to be due for costumes she ordered and received by the Schneider-Anderson Co., costumers, of No. 229 West Thirty-sixth street. The costumes, according to Jacob Miller, of No. 1476 Broadway, counsel for the plaintiff, were made for her in April, 1921, when she was working in pictures, and she has never paid for them.

Edith Hallor is the wife of Jack Dillon, picture director, whom she brought suit against for separation last week. She was previously the wife of L. Lawrence Weber, producer, who divorced her several years ago, naming her present husband as co-respondent.

### WM. ROCK IS SERIOUSLY ILL

William Rock, now confined to a hospital in Philadelphia, is reported to be in a serious condition. Despite this, hope for his ultimate recovery is expressed. Rock is suffering from a severe stomach trouble, for which he was operated on several months ago.

### MIX-UP IN SHOW OWNERSHIP

Harold Orlob, vice-president of the Broadway Productions, Inc., the \$1,000,000 stock corporation of which George W. Lederer is president, told a CLIPPER reporter last week that the company of which he is an officer has nothing to do in any way with the two corporations which took over "Lilies of the Field" and "For Goodness Sake" which are now running in Chicago. "Lilies of the Field," it was learned last week, is owned by the Dudley Douglas Co., Inc., while "For Goodness Sake" is owned by the Phoenix Play Co., Inc.

Despite Mr. Orlob's statement it was stated by an Equity official that the Broadway Productions, Inc., is interested in "Lilies of the Field" at least to the extent of sending their representative, D. Morrison, to Chicago to handle the show and also of guaranteeing that all salaries of the cast will be paid.

When "Lilies of the Field" left for Chicago some time ago it was generally reported that the Broadway Productions, Inc., had taken it over, the members of the cast themselves believing this. It was only last week, when salaries were not forthcoming and the actors looked to the Broadway Productions for their money, that it was learned the Dudley Douglas Co., Inc., owned the show. Equity got in touch with the Broadway Productions and reached an agreement with its officers last week.

"Lilies of the Field" did well the first part of its run at the Powers Theatre in Chicago, but during the last two weeks business fell off a great deal, due mainly to the hot weather. Last week, however, business was a great deal better, and the production will continue for another week.

### ELMAN-ZIEGFELD MOTION FILED

Notice of motion was filed last week by counsel for Mischa Elman, violinist, for an order compelling Florenz Ziegfeld, Jr., whom he is suing for \$100,000 damages, alleging breach of contract, to furnish a bill of particulars regarding the counterclaim of \$20,000 damages set up by the producer. The argument on the motion was adjourned until the latter part of July.

Elman alleged in his suit that he had been contracted to compose the music for a light opera, the book and lyrics were to be furnished by Ziegfeld. He wrote all the score but the music for three lyrics which were not given him, and tendered it to the producer, who refused to accept it. According to the contract signed, he was to receive 3 per cent. of the gross receipts of the show, and a bonus of \$10,000.

Ziegfeld set up a counter-claim alleging that he had been damaged to the extent of \$20,000 by Elman's failure to deliver the score contracted for, and it is of this claim that counsel for the musician, Phillips, Jaffe & Jaffe, want to know more.

Mischa Elman returned to this country last week from England, after an absence of nearly a year.

### TOLEDO MUSIC WAR PENDING

TOLEDO, June 26.—The local vaudeville, picture and dramatic theatres in this city are facing a possible lock-out of musicians shortly, as the present contract between the Toledo Managers Association and the Musicians Union will soon expire.

The Managers Association will not take any official action until August but state that they will be unable to pay the present scale to the men due to the existing conditions in business. The managers will ask the union to take a cut of from 15 to 20 per cent.

### "TIP TOP" GOING OUT AGAIN

"Tip Top," the Fred Stone show, will not be shelved for a new production next season as reported, but will go out again making the third year for the piece.

"Tip Top" has been seen in but four or five cities and will tour the larger cities, coming into the Globe with a new show the following season.

### WILSTACH SUIT SETTLED

The action brought by John Wilstach, press agent, against the Vanderbilt Producing Co., Inc., for \$1,599, alleged to be due as salary according to contract, was settled out of court last week, the settlement said to have been practically the same as the amount sued for. Wilstach brought suit in the City Court through Attorney Paul N. Turner, alleging breach of contract.

He alleged that he had been engaged on October 14, 1909, to render his services for the week-stand company of "Irene," signing a run-of-the-play contract. On January 21, 1921, he charged, Joe DeMilt, general manager for the Vanderbilt Producing Company, notified him that his services would no longer be required, giving him two weeks' notice. The reason given by DeMilt was that "Frank Mathews had previously been engaged to take the week-stand show to the coast."

Wilstach worked and was paid up to February 12, 1921, after which time the Vanderbilt Producing Company refused him permission to continue, he charged. In an affidavit filed, Wilstach stated that it was his opinion that DeMilt had signed Frank Mathews, forgetting that he had given Wilstach a run-of-the-play contract, and then had decided it would be better to discharge the latter than pay both of them salaries.

### NEIGHBORHOOD STOPS PRODUCING

The Neighborhood Playhouse will not produce any plays next season. On Friday night of last week a meeting of the leaders of the Playhouse group, including the Misses Lewisohn, principal financial backers, decided to discontinue producing for the public. Last season the Neighborhood Playhouse produced around six plays.

The decision of the Neighborhood Playhouse leaders to stop production closely follows a similar move of the Provincetown Players. Both of these "little theatre" groups have attained leadership in the community theatre movement which has spread so swiftly over the country during the past few years. They are the last of the groups which gave the "little theatre" movement its original impetus.

### BIG RECEIPTS FOR "CIRCLE"

SAN FRANCISCO, June 26.—"The Circle" playing at the Century Theatre here, at an advance sale of over \$9,000 before the opening date. It will be followed by "Abie's Irish Rose" on July 9, at which time the house will pass into the Morosco control and be renamed "The Morosco." After "Abie's Irish Rose," Charlotte Greenwood will be seen in "Maggie Pepper."

### 400 FOR "LIGHTNIN'"

CHICAGO, June 26.—Frank Bacon in "Lightnin'" will on Saturday night of this week celebrate the four hundredth performance of the play at the Blackstone Theatre. Seats are being sold four weeks in advance at the theatre which indicates that the piece will remain here all summer.

### TANGUAY REFUSES GARDEN DATE

CHICAGO, Ill., June 26.—Eva Tanguay has turned down a four weeks' engagement at the "Rainbow Gardens," because, she states, that working in the open air would injure her voice. Kitty Gordon has been engaged as hostess for four weeks beginning July 3rd.

### JOHN EMERSON IN VIENNA

VIENNA, Austria, June 19.—John Emerson, president of the Actors Equity Association, arrived here this week. He is making an intensive study of the theatrical and motion picture industries here, and expects to return to America late in July.

### WHITE TO DO NEW "SCANDALS"

George White's new "Scandals," the fourth of his productions will open around August 1. Bud DeSylvia will write the lyrics of the piece.



## AMUSEMENT STOCKS DULL WHILE OTHER SECURITIES BOOM

**Loew's, Orpheum and Famous Players Inactive With Prices Below Average of Past Month and Number of Shares Sold Remarkably Small**

The trading in the amusement stock listed on the Stock exchange continued sluggish at the opening of the market on Monday. Last week saw but little being done in Loew's, Inc., or Orpheum, Inc., stock, with prices lower than they have been for some time, and the transactions in Famous Players-Lasky stock was also far below the average of the past few months. Monday's market in these issues was no more than a continuation of last week's conditions.

The amusement stocks have not only not shared in the bear movement which attended the spectacular rise in Mexican Petroleum and Studebaker stock, but have fallen off both in price and volume of trades.

On Monday Orpheum stock was not traded in at all on the 'change, and Loew's sales were listed at only 200 shares. Loew's closed at 14 1/4, which was 1/8 below the opening figure of 15.

Last week Loew's went no higher than 15, and only 1,600 shares were traded in during the six business days. The high for this stock since January 1st is 18 5/8, and the low point since that date is 11.

Orpheum was listless all last week also, not being traded in on several days. The Stock Exchange listed only 900 shares in all for the week, with the high at 19 1/4. It closed on Saturday at 18, which is three and one-half points below the high for the year.

Famous Players-Lasky regained on Monday some of the ground it lost last week. Shares to the number of 2,500 were traded in during the day, and the closing price was 80 3/8. Saturday's close was at 79, a gain of 1 3/8.

Last week transactions listed showed that 14,600 shares of Famous Players changed hands, the highest spot reached being 81 3/4 and the lowest 78 3/4. The high for the year in this issue is 87 1/8.

### ROGERS SUING HOROWITZ

Al Rogers, of the Sam Fallow office is bringing suit against Arthur J. Horowitz, for \$100.35. The action is being brought in the Third District Municipal Court and Dorff and Levey of 261 Broadway, have been retained by Rogers as his counsel. The amount sued for is for alleged commissions. Rogers alleges that Horowitz gave him two checks, one for \$50 and one for \$33.40, and that both checks were returned from the bank marked "short." At the time the checks were issued, Rogers was in the employ of Horowitz and the latter told Rogers to give him the cancelled checks and he would make them good later.

Before Rogers resigned from the Horowitz office he alleges he received some money from Horowitz on account. This still left a balance of the amount of the two checks and other moneys earned by Rogers amounting to \$100.35 for which he sued.

One of the checks issued by Horowitz to Rogers was signed Horowitz & Krauss, Inc., which corporation is no longer in existence, while the other was Horowitz's personal check.

### CANADIAN PACIFIC REDUCES RATES

The rate for special train service in Canada has been reduced to \$3.00 a mile, with a minimum charge of \$75.00 for an individual movement, according to announcement issued by the Canadian Pacific Railway through Bruce Noble, Theatrical Traffic Agent, at New York. Formerly the charge was \$3.75 a mile, with a minimum of \$100.00.

This reduction is evidence of the disposition of the Canadian Pacific Railway to encourage theatrical and concert organizations to tour Canada. During the past year and a half regular fares have been reduced twenty per cent. There has also been a considerable reduction in sleeping car rates.

A special rate for theatrical companies of twenty-five or more persons has also been authorized on the Canadian-Australasian Line steamers from Vancouver to Australasian ports.

### MARILYN TO MARRY IN AUGUST

CHICAGO, June 26.—Marilyn Miller and Jack Pickford will marry early in August, according to a statement made here last week by Pickford, who stepped off a western bound train and phoned Miss Miller in Boston six times over the long distance.

The exact date of the wedding has not been set, said Pickford, but it will be early in August.

### TO APPRAISE MRS. HARRIS' ESTATE

Charles B. Largy, State transfer tax appraiser attached to the local office of the State Tax Commission, was yesterday by Surrogate Cohalan appointed appraiser of the estate left by Florence Quail Harris, widow of William Harris, the theatrical manager, for the purpose of assessing whatever taxes may be due to the State under the inheritance tax laws.

Mrs. Harris died of pneumonia at her home, 307 East Fiftieth street, on April 25, 1921, leaving a will executed on April 23, 1920.

Mrs. Harris was born in Brooklyn in 1872 and went on the stage as a young girl, using the name of Florence Thornton, and achieved considerable success in boy's parts.

On her marriage to Mr. Harris she left the stage and made her home at Bayside, L. I. During the war she was prominent in theatrical war work. Her husband died in 1916, and by his will he left her a life interest in his residuary estate, with the principal upon her death to his children and a granddaughter.

### BURLESQUE SUIT UP

The suit of the Columbia Amusement Co., against the American Circuit, to recover \$30,000 borrowed on two notes is now on trial in Part Seven of the Supreme Court before Judge Cohalan.

The defense claims that the money was borrowed for the purpose of acquiring stock in certain theatres, and the amount was not to be paid until the accrued dividends from the stock would equal the amount of the notes.

The plaintiffs allege that this was not the arrangement, but that it was a straight loan. The trial was nearly completed when The Clipper went to press.

Evidence that the two circuits were closely allied was presented.

The case went to the jury late Tuesday afternoon. They brought in a verdict for the defendant. An appeal was filed.

### VERONAL VICTIM IDENTIFIED

Marguerite Ardell, divorced wife of Franklin Ardell, was identified by an unknown physician who visited Roosevelt Hospital this week, as the young lady who had been found in Central Park Sunday, in an unconscious condition.

### LATTON GETS "PAINTED LADY"

LONDON, June 26.—The rights to "The Painted Lady," by Monckton Hoffe, have been secured by M. V. Latton, from Hoffe.

### ACTRESS RESENTS BEING STARRED

UNION HILL, N. J., June 26.—A temporary injunction obtained last week by Ann MacDonald, actress, formerly with Leo Ditrichstein, enjoining the Pastime Theatre here and Dr. Ameroy Hotwet, of Weehawken, from publicly exhibiting a motion picture known as "Soft Coal Smoke," which attempts to show the injurious effects of the soft coal used by the West Shore Railroad, was removed on Monday in the Court of Chancery, when it was stipulated that Miss MacDonald's name would not be mentioned either in the picture or the advertising of it.

Miss MacDonald, whose full name is Mrs. Ann MacDonald O'Neill, lives in Weehawken and is well known as an actress in Bergen County, having appeared for several seasons with the stock company, at Keith's Union Hill Theatre and in many of the big Broadway shows. Dr. Hotwet, who is a public health worker, financed the production of the picture in question, with the purpose of showing the injurious effect of the smoke from the soft coal used by the West Shore on the health of the residents of Weehawken and Union Hill.

Dr. Hotwet appealed to Miss MacDonald to aid him in his campaign by posing for the picture and she agreed. The picture was completed and preparations made to show it on Monday of this week at the Pastime Theatre, a great deal of advertising, carrying the actress's name, being used.

Miss MacDonald appealed to the Court of Chancery last week, asking to restrain the producer and exhibitors from showing the picture. She contended that she consented to pose for the picture with the understanding that any part or all of it would be cut if she thought it would harm her professional reputation. She was not pleased with the picture, she said, and asked that Dr. Hotwet be compelled to withhold it from public exhibition.

### "SALLY" DANCER IN SPOTLIGHT

BOSTON, June 25.—June Castleton, dancer who was discharged from the "Sally" cast because she loved Dan Caswell, husband of Jessie Reid of the "Follies," within the past three days went through an actual experience that makes the wildest movie seem tame in comparison.

Three days ago, the demure June fled from Dan, taking refuge on a yacht. Dan followed in a fast motor-boat, and the race wind of which soon spread was watched by hundred of excited natives and others of Nantasket. When last seen the pursued and pursuer were heading for Minot's Light, with the latter gaining.

Previous to the boat ride, Miss Castleton, wearing a blonde wig and spectacles, tried to escape in an automobile and reached Nantasket Beach where she hired out as a check girl in a dance hall at Paragon Park. When she heard that Caswell was on her trail, she rushed aboard the boat and begged the captain to take her out to sea. In the meantime a hysterical mother, and crushed father, remained at home, as well as a desperate admirer.

Before her flight Miss Castleton, talking to reporters, said that she loved Dan but he must be properly divorced first from his wife Jessie Reid, and also prove to the world that he can earn his own living, independently of his parents. She did not like the idea of wearing a wig, and fled when she heard that Dan was on his way to see her.

### HOWLETT TO DIRECT

Stanley Howlett has been engaged to direct the bill of three one-act plays which will replace "The House of Lorrimer" at the Threshold Theatre a week from tonight.

The sketches comprise Anne E. French's "Shoes That Danced," "Asaph," by William O. Bates, and "The Summons," the joint effort of Dorothy Donnell and Gladys Hall.

### "SPICE OF 1922"—BRIGHT REVUE

ATLANTIC CITY, June 24.—"The Spice of 1922," a musical revue, with a cast of principals well known to the musical comedy stage and vaudeville, a monster chorus, some big scenic effects and gorgeous costumes, got under way here on Tuesday night.

The show is a big one, too big in fact as several scenes rehearsed were cut out on the opening performance and more will have to be eliminated before the show gets down to running time.

There are eighteen scenes in the first act and fifteen in the second. Among them are some daring ones, particularly the Garden of Eden, where Cecile D'Andres as "Eve," Florence Brown as the Serpent, and Harry Walters as "Adam" presented an artistic gem, spoiled afterwards by a burlesque.

Adele Rowland, with her charming manner, melodious voice and fine singing style scored one of the successes of the revue with two French songs and a couple of American numbers sung in her usual clever manner, and with that infectious tempo which brings her audience into immediate accord.

Sam Hearn has one of the best roles in which he has ever been seen in the censor of the show. He was genuinely amusing and with his violin bit scored strongly.

James Watts and Rex Story did some particularly clever burlesque bits, and D'Andrea and Walters danced finely.

Will Oakland was seen in several scenes and his singing combined with some good acting made him stand out strongly. One of the scenes, that of a carver in a temple who comes to life, and after a dance returns to his former position was fine. The song accompaniments to this were excellent. Oakland's song "My Lady's Silhouette" sung in an artist's studio was another number which scored.

Valeska Suratt was one of the big figures in the revue and appeared in numerous scenes. The scene in which she talked of virtue to young girls in white and set a few horrible examples was received with much applause.

Georgie Price sang a number of songs, some of which were well received while others did not go so well. The elimination of these will be an easy matter. Jimmy Hussey scored the applause hit of the piece, he appeared in a number of the scenes and in all of them was excruciatingly funny.

In "The Little Side Street in Patee" Miss Rowland did one of her best bits while Armand Kaliz, who presents the revue, appeared in a large number of the scenes and did excellently.

Jane Richardson, a young soprano, did some fine singing, Evans Burrows Fontaine, danced with her usual style, Midgie Miller did her bouncing dance bit and the Rath Brothers did their familiar acrobatic act.

The show is one of beauty, style and class with a week's work will be ready for Broadway.

### JUDGE HAND NOT TO SERVE

Judge Learned Hand, of the United States District Court, will not serve as the arbitrator of the Producing Managers' Association-Equity controversy over the rights of P. M. A. members to operate stock non-Equity Shop stock companies, being at present in Europe on a vacation. When invited to act as umpire by the two organizations several weeks ago it was not known that he was away.

The dispute to be settled has been hanging fire since the early part of the season just closed, when Jessie Bonstelle, P. M. A. member under the stock manager classification, opened a stock company in Providence and refused to sign Equity Shop contracts, although not giving the members of her company the working conditions embodied in the P. M. A.-Equity basic contract.

Frank Gillmore, representing Equity in the arbitration, arrived in New York on Wednesday from Cincinnati, where he had been attending the national American Federation of Labor convention, and he and Winthrop Ames, representing the P. M. A., will probably get together this week on another person to act as umpire of the arbitration.



## PUBLIC DEMANDS GOOD SHOWS —REFUSES TO PATRONIZE OTHERS

**Law of Survival of the Fittest Both in Plays and Actors, Is Now in Force—Too Many Shows and Too Many Actors**

The law of the survival of the fittest is at work in the theatrical profession, with the result that the business is losing a large proportion of the several thousands of persons who entered it during the prosperous days of the war, when almost "any kind" of an actor or vaudeville act could get a job or bookings. It is conservatively estimated that at least four thousand people, never on the stage before, came into the profession during the prosperous days. At that time, and up until less than two years ago, this abnormal influx was not felt. Since the period of depression set in, however, the superabundance of actors—in comparison with the work at hand—has been seriously felt by those who have made the stage their vocation for many years.

While some of the newly-arisen actors have proved their worth and right to continue in the theatrical world, the great majority of them never were fitted for it and never will be. In times of prosperity, when the public wanted nothing but amusement, with little question of the quality or price of admission, most any act in vaudeville or any actor in legitimate or burlesque production was accepted. Now that the public is not financially able to patronize the theatres the way it did previously, the theatre-goer has come to demand better entertainment for his money.

That there is plenty of material right within the ordained ranks of show-business is hardly questioned by those in a position to judge, but the process of elimination of the misfit is a difficult and slow one. Hard times is unquestionably the natural deflator. Lack of demand will eventually cut down the supply, as it has already perceptibly succeeded in doing in the theatrical profession, and the actors and vaudeville acts who have the necessary requirements of artistic ability, appeal and originality are the ones to survive the depression and come into their own when the theatrical industry is back on a normal, pre-war basis.

### ASSOC. MEMBERS DOUBLE DUES

Virtually every member of the International Theatrical Association, which held its first annual meeting last week in New York, has voluntarily agreed to double his year's dues in order that the organization will not be hampered for funds to carry on its work. No resolution to make the yearly dues higher was passed at the meeting, the members not being obliged to pay more than the usual amount. A. L. Erlanger is one of the biggest subscribers in this respect, having practically doubled the annual dues from each of the theatres he controls.

In the case of the producing managers, each who so desires pays the increased amount, the Producing Managers Association paying a lump sum each year for the regular dues of its members in the International Theatrical Association.

### STAGE LIGHTING CO. SUES ROSE

Morris Rose, real estate agent and sometime show-producer, was sued last week for a bill of \$775.49, by the Display Stage Lighting Co., Inc., which alleges he owes that much for lighting equipment sold to him for his production "Blue Eyes," in December, 1920. "Blue Eyes" is the show in which Lew Fields was featured, which ran at the Casino Theatre. It is said to have cost Rose over \$75,000.

### \$42,000 WEEK FOR "FOLLIES"

Ziegfeld's "Follies" at the New Amsterdam Theatre played to receipts amounting to \$42,000 last week. The house was sold out at every performance.

Last week, when many out-of-town resident theatre managers were in New York to attend the first annual convention of the International Theatrical Alliance, the subject most discussed in the little cliques and groups around the Hotel Pennsylvania, where the meetings were held, and the various actors' clubs was what show business would have to do to meet conditions next season. The general consensus of opinion was that the theatrical fare handed out would have to measure up to the higher requirements of quality—and at lower prices. The public demands lower admission prices, and has already got them to some extent, but the cost of producing and presenting theatrical entertainment has dropped but inconsiderably.

One manager, who has a vaudeville theatre in a town of 100,000 population in Pennsylvania, offered it as his opinion that the public would not go to see a variety show which was not absolutely up to par of the price paid for admission.

"I have noticed during the past year that when my bill was a good one," he declared, "that I played to good business. When the acts I had to offer were bad—and I knew they were bad—my business fell 'way off. A couple of years ago I played to packed houses no matter how my bill shaped up. But the amusement-craving public won't stand for poor shows next season; they must be given their money's worth, and the less-than-mediocre act will have to go."

### GAUDSMIDT-SHUBERT CASE UP

The trial of the \$2,000 breach of contract suit against Shubert Advanced Vaudeville, Inc., brought by the Gaudsmidt brothers, Max and Henry, was scheduled for this Tuesday in the City Court before Justice Hartmann. The Gaudsmidts are suing on the ground that they were contracted to play twenty weeks in Shubert Vaudeville at the salary of \$375 a week, but played only fourteen, more booking being refused them. They are suing for less than ten weeks at the salary claimed because of the fact that the City Courts have jurisdiction over cases only involving not more than \$2,000.

The trial of the action was originally set for last Wednesday, having been given preference, but the judge of the special term sent it back to the general calendar, contending that it would take too long to try. The courts have been working at top speed for the past two weeks because of the fact that they will adjourn for the summer months at the end of this week.

The contract between the Gaudsmidts was signed in May, 1921, and called for twenty weeks work to be played in twenty-four. In January, 1922, it was modified, stretching the twenty weeks to be played in twenty-eight. The act played fourteen weeks until April 17, 1922, when, it is alleged, they were refused permission to work. David Steinhardt, of No. 1540 Broadway, is counsel for the Gaudsmidts.

### OSWEGO CAPITOL SOLD

OSWEGO, N. Y., June 26.—The Morton-Sonsky interests here have sold the Capitol theatre to Thomas J. Lowry of Syracuse. With the sale of the property the announcement that the stage is to be enlarged was made, and new and commodious dressing rooms will be added. The seating capacity of the house will also be increased to 1,400.

Business with the house has been excellent and the improvements will doubtless increase it.

### MUSICIANS' STRIKE STILL ON

St. Louis, June 26.—Frank Grecks, president of the Musicians Union, is said to have failed to reply to a statement issued by Joseph Mogler, president of the United Theatre Managers Association, offering to arbitrate the differences between the musicians and managers of this city.

In his statement Mogler said that the managers are open for settlement at any time that the executives of the union desire to settle the controversy. Mogler said: "The matter can easily be arranged and the men will return to work at once."

The executives of the union have paid no attention whatsoever to the Mogler statement.

### HOPPER OPERA OPENING

BALTIMORE, June 26.—The Gilbert and Sullivan revival of light opera at the Arena Theatre, Carlin's here, will begin on Monday next when "The Mikado" will be presented by a big company of singing artists of which De Wolf Hopper is the feature.

The second revival will be that of "Pinafore," which will take place during the week commencing July 10th, and that will be followed by "Pirates of Penzance."

In the cast will be Mildred Rogers, Arthur Cunningham, J. Humbird Duffey, Winifred Anglin, Herbert Waterous and Mr. Hopper.

### STAGE HAND FOUND GUILTY

HOBOKEN, N. J., June 26.—A jury in Judge Blair's court last week convicted Harry Best, a stage hand, of 302 Washington Street, Hoboken, of misbehaving in the presence of Miss Janet Downing, of 62 Greenwood Avenue, East Orange, and her mother in the Lackawanna terminal, Hoboken.

Mother and daughter had just entered the last car of a train alone when Best began to annoy them and threatened to shoot them if a protest was made. When he left the train they gave chase and informed station employees of what had occurred. Assistant Prosecutor Hyman Lazarus appeared for the State.

### "GENTLEMAN'S MOTHER" STARTS

ATLANTIC CITY, June 27.—"A Gentleman's Mother," Martin Browne's new play, was presented here last night at the Apollo Theatre and enthusiastically received.

The play deals with the life of a quaint little woman, the keeper of an inn on the French coast.

Jeanne Eagles scored in the leading role. Others in the cast are Elisabeth Risdon, Donald Colman, Arthur Elliot, Frank Westerton, A. P. Kaye, Russell Sedgwick, Eleanor Daniels, Frank Horton, Margot Rieman, Adelaide Wilson and Marius Rogati. The play was directed by Sam Forrest.

### NAT LEWIS SUES THE "LOVE BIRDS"

The Love Birds Co., Inc., was sued last week by Nat. Lewis, Inc., theatrical outfitters, for \$631.38 alleged to be due for goods sold and delivered. The defendant corporation owned "The Love Birds," the musical comedy in which Pat Rooney and Marion Bent were starred, which played in New York for several months last year and also on the road. The summons in the action was served on the treasurer of the company, Jacob A. Amron, at the Marlborough Hotel last week. The papers were filed in the Third District Municipal Court.

### FOX THEATRE ON LONG ISLAND

William Fox is building a new house at Lynbrook, L. I., that will play vaudeville and pictures. John McKeefrey is erecting the theatre, which will have a seating capacity of 2,000.

### SATURDAY MATINEES CUT

The Shuberts have discontinued playing Saturday matinees at the Winter Garden for the summer months.



**ZEZ CONFREY**

Composer of "Stumbling," "Kitten on the Keys," and other successes, whose newly organized orchestra has been signed by the Victor Record Company as exclusive artists, under the direction of Paul Whiteman, Inc.



# VAUDEVILLE

## "OLD TIMERS" ACTS SCORE BIG ON VAUDEVILLE'S BEST BILLS

**Big Successes Scored by Acts, the Casts of Which Are Made Up of Performers Famous a Quarter of a Century Ago, One of the Season's Surprises**

Vaudeville, for years supposed to be more than partial to the performer, male or female, who had in addition to his natural talents, youth on his side, has this year taken a long stride in the other direction, with the result that actors of age, "old timers" are not only able to get bookings but once they make their appearance, score the applause hits of the bills upon which they appear.

At least a half dozen of these "old timer" acts have received routes for next season, routes given out solely upon the merits of the respective acts and not for any reason of sympathy or desire to take care of a veteran performer.

One of the first of the "old timer" acts to be formed was "The Minstrel Monarchs," an act made up of minstrel performers of a quarter of a century ago. In this act, is James Gordon, Charles Udell, Billy Golden and Charles Whyte. From the moment of its presentation its success was so pronounced that another was put out. This one was called "The Come Backs" and in its cast was such famous old timers as Joe. Norcross, James B. Bradley, George W. Cunningham, Eddie Horan and Al Edwards.

This was followed by another, a bigger and more pretentious offering than either of its predecessors. It was called "Stars of Yesterday," and its old timer cast contained such names as Barney Fagin, Corinne, Joe. Sullivan and Tony Williams. Immediately after its showing this act was booked for the Palace Thea-

tre where it played for two weeks and at its conclusion received a long route.

The success of this act inspired another, which under the name of "The Surprise Party," was soon presented. In the cast were such well known stars of other days as Edward E. Rice, the famous producer, Leonard Grover, Eddie Gerard, Frank McNish, Edward Begley, Katie Rooney, Laura Bennett and Annie Hart.

The first three acts mentioned were produced by Hocky & Green, and the last by a new producing company of which Dave Marion, Edward Le Roy Rice and James Madison are members.

A new act, called "The Old Timers" and made up of performers who were famous a score or years or more ago opened on Monday of this week. In the cast are Josephine Sabel, Imogene Comer, Andy Gardner, Dan Barrett West and Van Sicklen and Rube Walman.

The success scored by all of the "old timers" acts has been little short of wonderful and bookers and managers are amazed at their reception.

Preparing for the coming season, a number of new old-timers' acts of an elaborate nature are being prepared.

One of these, consisting of eight people, is to be called "The Afterpiece," while another will present a group of old time stars in an act known as "The Last Rehearsal." Both of these acts are being cast with a view of early production.

They will go into rehearsal shortly.

### LOEW TO CHANGE COAST POLICY

Marcus Loew will leave for the coast in the next few weeks to inspect his picture holdings at Los Angeles. He will also visit his theatre properties with a view of determining their future policy. The policy of Loew's State at Los Angeles will undoubtedly be changed. It is at present playing vaudeville and pictures. Vaudeville has already been eliminated from Loew's Warfield Theatre at San Francisco.

With vaudeville out of the Warfield at Frisco there are now fourteen houses with seating capacity running from 300 to over 3,000, playing pictures exclusively all located on Market street, within a radius of five blocks. In addition to these on the same street the Golden Gate and Pantages add feature pictures to their vaudeville bills.

E. A. Schiller, of the Loew Enterprises, will accompany Mr. Loew on his coast trip. He will be gone several weeks.

### CHABOT AND TORTINI RETIRE

Chabot and Tortini have retired from the stage, after closing an Orpheum route in Kansas City. Chabot has purchased a half interest of the Alder Creek Game Farm, at Manzanita, Oregon, where he will stay during the Summers. In the winter Chabot, who was the former partner of Bill Demarest, will conduct the orchestra at the Orpheum Theatre in Portland.

### INJURED IN AUTO ACCIDENT

Eddie Horan and Al Edwards were knocked over by a taxi on Bluery street, Montreal, Canada, last week, and got a bad shaking up. For their bruises and torn clothing they accepted a settlement with the Taxi Company.

### PLIMMER HAS TWO LEFT

With the closing of the Duchess Theatre in the Poughkeepsie and the Cortland Theatre in Cortland, N. Y., eighteen of the twenty houses booked by the Walter J. Plimmer offices will be closed for the Summer. The Poughkeepsie house played four acts and motion pictures on a split week basis, and the Cortland Theatre played four acts and pictures for the last half of the week only.

Only two houses of all those booked by Plimmer now remain open, and they are scheduled to close within the next few weeks. They are the Palace, in Watertown, and the Strand in Rome. The Watertown plays four acts each half of the week, and the Rome Theatre plays four acts on Friday and Saturday only.

### KEITH BOOKERS IN ACCIDENT

Several bookers connected with the B. F. Keith Vaudeville Exchange were injured, one seriously, on Sunday, in an automobile accident. Harry Karlin, of the family department of the Keith exchange, was the one seriously hurt and was taken to the Hartford Hospital where he is now confined. The others were Bob Hutchins, of the same department, and Max Gordon, of the firm of Lewis and Gordon. These two suffered minor injuries and were able to attend work the next day. The accident took place near New Britain.

### BOOKERS ARRANGE VACATIONS

Jeff Davis, assistant to Danny Simmons in the Keith Vaudeville Exchange, will leave for his vacation on Monday, July 3rd. Simmons will go away on July 15th, and leave Davis in charge. Estelle Beno, who is also an assistant to Simmons, will take her vacation beginning July 15th.

### BROOKLYN GIRLS IN BALLET

In the development of the American ballet, the Prospect theatre of Brooklyn played a prominent part last week. Thirty girls, all of Brooklyn, presented an act as a part of the All Brooklyn bill given at the Keith theatre.

This ballet is to become a permanent organization and will at various times appear at the Prospect during the coming season.

### MRS. WALLY REID IN VAUDEVILLE

Mrs. Wallace Reid, (Dorothy Davenport), will appear in vaudeville over the Orpheum Circuit, having been signed by that circuit on the Coast. She will open next week, July 2nd, at the Golden Gate, in San Francisco, and will follow that week at the Hillstreet Theatre in Los Angeles. She has not signed for any time after, though it is being offered to her.

### FIVE KINGS FOR VAUDEVILLE

The Five Kings of syncopation, seen last season with Sophie Tucker, in vaudeville, are resting for the Summer and will reopen next season in an act of their own.

Jules Buffano, formerly manager and pianist with the Five Kings, is accompanying Lester Allen, appearing at Keith's Bushwick this week.

### JACK STROUSE FOR UNIT

Jack Strouse, who recently closed a tour of the Shubert Circuit, is now playing the Loew Circuit. Strouse has been placed under contract by Lee Shubert to appear in one of the units that he will send over the Shubert Circuit during the coming season. Strouse is at the American the last half of this week.

### WASHINGTON STRAND CLOSING

WASHINGTON, June 26.—The Strand theatre here, after a long season of vaudeville and pictures, will close on Saturday night of this week. The house will be renovated and will reopen early in August with a big spectacular production. After the closing of this, vaudeville and pictures will be restored.

### PEGGY WOOD GOING TO FRANCE

Peggy Wood, last season with "Marjolaine," and now in vaudeville, will sail on Saturday for France, where she is to join Madame Calve, who, when she was in this country, offered to give her lessons in singing.

Miss Wood plans to return early in September.

### GENEVA MITCHELL CLOSES.

Geneva Mitchell closed her act, "Jungle Jazz," after playing three days at Keith's Greenpoint, in order to have the act rewritten. Will Huff, who was co-author of the act with William B. Friedlander, will revise it, changing it from two scenes to one. The act will reopen in September.

### JUGGLING ACT SAILS

Chinko & Kaufman (Mr. & Mrs. Thomas Knox), juggling and cycle act, sailed for England Saturday on the Adriatic. They will fill contracted engagements there, returning in September.

### LONG TIME IN NEW YORK

Morris and Shaw, who are presenting in vaudeville a skit entitled "The Mosquito Trust," have just finished playing thirty-four and a half weeks in New York at the various houses.

### "ZOUPE" WELSH FOR UNIT

Harry "Zoupe" Welsh has been placed under contract by Arthur Pearson to appear in one of the vaudeville units that he will produce over the Shubert Circuit next season.

### NO BIG CUTS FOR KEITH ACTS

Contrary to reports which have been circulated and published to the effect that big reductions in the salaries of all acts that plan to work for the B. F. Keith Vaudeville Exchange next season are being made, it was learned this week that in comparison with the number of acts being employed, that few are being cut, and that these cuts are reasonable reductions in accordance with the reconstruction period now going on.

Standard acts which have been worked for a set salary are not being cut, it is stated, and will not be. These acts will receive the same salaries for which they have been working during the past season. However, there is a class of acts which have been found to be tremendously overpaid, acts which have received large salaries and whose names did not mean a penny to the box office of the theatre as an attraction. These acts are being put to the proper value at which they deserve to be rated.

A great many acts, it has been found, have been incurring unnecessary expense, which caused their requests for larger salaries, by the carrying of extra leaders where they were not vital to the act. Others have written their own acts and credited the vehicle to some vaudeville author in order to secure the royalty item in the expense list made up in requesting salaries. Individual stage managers, where acts could get along without them, have also been a factor in boosting the salary of acts.

### ACTORS TO PLAY SEMI-PROS.

The N. V. A. Baseball Team, and the Van and Schenck's All-Stars, have arranged to play a double header against semi-professional teams every Sunday beginning July 2nd, at Ridgewood. Both teams will play a preliminary game this week, and will then begin to book games for the Sundays. Val and Ernie Stanton will head the National Vaudeville Artists team, and Gus Van and Joe Schenck, will appear as batteries for their "All-Stars."

A part of the money derived from the games will be given to the National Vaudeville Artists club, most of it going to defray expenses. The N. V. A. team will play the first game at 1.30 P. M., and the Van and Schenck nine will play the second game every Sunday, scheduled to begin at 4 P. M.

### BILLY DALE HAS NEW ACT

Billy Dale, who recently returned from California, where he had been writing film titles, is now rehearsing a new comedy playlet for vaudeville in which he will be supported by four people. The vehicle will be known as "Don't Do It," and is an adaptation of a play by Henry Blossom called "Stop That Man!"

### WHITE SISTERS FOR DILLINGHAM

The White Sisters will play two houses next week. They are doubling with the Orpheum and Bushwick in Brooklyn. The kiddies have also been placed under contract by Charles Dillingham for next season, to appear in the Fred Stone new show.

### LOUISE BERNETT MARRIES

Louise Bennett, of the Orpheum Circuit offices in New York, was married to E. J. Bell, an attorney; it was announced this week. The ceremony had taken place in March, and had been kept secret until the announcement.

### TRAFFIC COP IS NEW ACT

"The Traffic Cop," is the title of a new act, which is being produced by Tiny Turek. The act will carry six people in the cast and will open in August. Miss Turek is at present appearing in her act "Dancing Shoes."



# VAUDEVILLE

## PALACE

At least four of the nine acts are worthwhile offerings that could safely headline a vaudeville bill with beneficial results to all concerned. Heavy indeed is a show with William Seabury, Vivienne Segal, Joe Cook and Fanny Brice.

In the guise of truckmen, Monroe and Grant opened with their bouncing specialty done on the trampoline. Entitled "Having Troubles of Their Own," the act moves along smoothly and is a good one of its kind.

Harry Adler and Rose Dunbar held down the second spot in "A Study from Life," which is a series of domestic animal noise imitations for the most part, and some comedy which cropped up now and then. An act of this sort would be expected to have hard sledding, being on second at this house, but Mr. Adler managed to get his stuff over with the apparent idea that if it didn't he would have considerable fun in making the attempt.

William Seabury and Company, including Rose Stone, Edith May, Marie Cavanaugh, Margaret Quimby, J. Roxey Clements and Bud Cooper at the piano, have as pretty a dance offering as one would want to see at a vaudeville show. The Pullman Car bit which opens the act does not move very fast, but the act gathers tremendous momentum as it unfolds, and closes to a remarkably strong finish. The girls are unusually pretty, wear their gorgeous costumes well and dance with a touch of originality. Mr. Seabury's work grew better as he went along, his solo toward the end of the act being one of the best bits of dancing done by a male dancer at this house in some time.

To the tune of the hit song of "The Blue Paradise," Vivienne Segal, musical comedy star, made her demure entrance. In a voice that seems to steadily improve she sang a variety of selections following out the story of the act as written. After some popular and semi-classical songs she sang an excerpt from Pagliacci in Italian and got two or three encores, and by request "Auf Wiedersehn," from the musical comedy in which she scored her first Broadway success. Miss Segal, who is really a charming girl, persists, however, in putting on makeup not at all necessary or becoming, and also betrays a weakness for wearing many jewels.

We wonder why Joe Cook didn't grab a Shubert vaudeville franchise, and put himself on as a Unit. The super-versatile entertainer did his usual stuff for the first part of his act, scoring as per schedule, and in the Alexander and John Smith act "Everything That Is," which is more or less a continuation of the Cook offering, trotted out some new stunts along the same lines as his other stuff. The ball bouncing act formerly known as Alexander Bros., and Evelyn, now has at least two Alexanders and a new girl in place of Evelyn, who wears a pretty gown and sings very well. The new act has a colorful set and all of Cook's new tricks went over strong.

The second half was opened by Bill Bailey and Lynn Cowan with Estelle Davis in "The Little Production," a musical and singing affair that took place outside of a song shop and a modiste establishment. The energetic and jazzy style of work done by Cowan practically puts the act over. In fact he is much too good for the act now hindering him from doing bigger things.

The next to closing spot brought Fanny Brice, held over for a third week, and knocking them dead three times as hard as ever. At least one number new to her present run was heard, "New York, 1899," dealing with the Floradora Sextette in her usual burlesque vein. After stopping the show she sang "Mon Homme" by request.

Johnny Muldoon, Pearl Franklyn and Lew Rose closed the show in a "revelry of song, dance and music," holding the major portion of the house. M. H. S. Lucet is at the piano.

## VAUDEVILLE REVIEWS

### 81st STREET

Martell and West, a man and woman of differing proportions who are billed as "Comical and Clever Acrobatic Jugglers," opened the show. We agree with the "Clever Acrobatic" part of it, but we fail to see where the comicality comes in. It would be well for them to confine themselves to their acrobatic and juggling work at which they are very adept and refrain from doing the comedy, as it only slows up their act. The man does the major portion of the work, exhibiting skill in a number of difficult feats. The woman does a few, the most praiseworthy being the contortionist bit with the three rings. The man does a blind-fold jump-to-foot-catch on a swinging trapeze that is sensational.

Johnny Sully and Muriel Thomas, who occupied the second spot, did as well as they could under the circumstances. They got a lot of laughs, showed some very clever stepping, and proved rather entertaining. Sully is an exceptionally clever dancer, besides which he gives promise of developing into a good light comedian. He handles a number very nicely too. Miss Thomas is of the soubrette type, very snappy, and a good foil for Sully. Their material is rather clever, although it might stand a slight revision. They fared well, closing to good applause.

Irving and Jack Kaufman, the phonograph singers, held the third position. They seemed to feel rather strange facing an audience, for they possess a number of little mannerisms that could be eliminated. For instance, the trick of throwing the hands out vertically from the body at the conclusion of a number means nothing. Their voices sound very well together, and their repertoire is well chosen, consisting mostly of the lighter novelty numbers. They earned two encores, being large favorites with the audience, and for the encores offered two ballad numbers. It might also be well for the evidently elder of the two boys to omit the comedy as it is needless. They have their voices and know how to use them. That is all they need to do.

It has been quite some time since the writer has had the pleasure of witnessing the performance of Howard Langford and Ina Frederick in their delightful comedy-dietta, "Shopping," which Langford wrote himself. Certainly the skit improves with age. It has more laughs than it ever had, although some of the lines seemed to be a trifle above the heads of the audience. Langford, as a salesman who is just a trifle forward, and Miss Frederick as a prospective customer, work very well together, and it would be hard to imagine a couple better suited to the act than these two are.

Blackface Eddie Ross is certainly a master of two things. One of them is his delivery, and the other his "African Harp." His handling of the material he uses is superb, and any one less an artist than he would make a terrible mess of it. It is very clever and subtle, at the same time bordering so near the risque that it can easily be overdone. As for that banjo or "harp" of his, he is a wizard with it. His fingers just fly so fast you can hardly see them go. He just makes than banjo talk. He went over for a huge hit, an encore and a speech.

Josephine and Henning closed the show with a delightful little boy and girl skit that is dainty and light. It deals with a boy and girl who are trying to find the proper mates for themselves, and finally decide that each to each would be about the best. The act is cleverly staged and very well presented. Lois Josephine looks well, and her work proves her an artist, and Leo Henning makes a very capable assistant. Tom S. A. K.

### RIVERSIDE

Rooney and Bent and Phil Baker are using up the electric bulbs on the marquis for the Riverside this week, and considering the weather (this is getting to be a stock phrase), did remarkably well in drawing business. Though if one were to judge from what Phil Baker said in begging off at the end of his act one would believe that he didn't have a thing to do with the drawing end of the bill, but that Rooney was the entire show.

For that matter, between Baker and Rooney, they were almost the entire show, for the rest was just fair, with also the exception of Harry Holman in the first half of the bill. Pat Rooney and Marion Bent closed the show with "Rings of Smoke," which scored its customary success. Rooney clowning a great deal after the act got under way, for at the start the laughs were hard to get. Towards the latter part they came easily, and with Rooney's dancing he couldn't miss. The dance team also scored heavily, while the supporting company did nicely.

Phil Baker preceded Rooney, and after doing his act could easily have stopped the show, but begged off with the statement that he was "going to make way for the headliner—Pat Rooney." The courtesy wasn't satirical, and that's why we mention it. Baker is doing the best single he has done since he and Bernie split. The accordion is still in evidence, and with it a line of talk and novelties which will make Baker a snap for any vaudeville bill, and better still, a sure-fire asset to a production. The act will be fully reviewed under New acts.

Harry Holman and Company closed the first half of the show, putting about the only touch of real comedy in that portion. That is, unless one calls a ventriloquial turn a comedy act and then we could add Walter and Emily Walters. Holman is doing "Hard-Boiled Hampton" in better style than ever. The two girls he has with him seem to be different in appearance than the ones we saw the last time he was in New York. They are more than capable and handle their roles excellently. Holman has put a lot of new lines in the act which vie with the old ones in getting laughs.

Eric Zardo tied up the show in the spot preceding Holman with his piano work, using a Steinway grand. He did this in spite of two of the class we mentioned sometime ago, who interrupted during the performance with unnecessary laughs. He did a straight routine of classical numbers.

Shireen opened after intermission. She does a mystifying "x-ray" act, giving an exhibition in seeing through several bandages tied around her eyes. The sharpshooting bit was a bit slow owing to a few misses, but could be and was overlooked because of the marvelous exhibition the rest of the act made.

Walter and Emily Walters also stopped the show cold, being brought back after the encore bit and the lights had been put out, for a speech. The pair do a good novelty in the line of ventriloquial work. They were slow in getting them, but when they did they made sure of them.

Lew Hawkins had done better acts on the small time than he is doing in the number two spot at the Riverside. The material is poor from start to finish, practically all of it being puns, and the songs are very weak lyrically. He didn't take a bow.

Baggett and Sheldon opened with club-juggling and hat-throwing, doing nothing unusual in that line of work.

G. J. H.

## NEW BRIGHTON

A new method of advance billing on the programmes is being done by Carl Bernstein, the press representative for this house. As a rule, most houses advertised the bill for the week which is to come, but at this house they are billing shows for a month in advance. The headliners for each week in July are given on this week's programme.

Van and Schenck are still topping the bill, making this their third and last week at the house. This is the first time an act played that many weeks at this house. The team being Brooklyn boys, the local appeal has aided a great deal in drawing business, quite a large number of theatre parties having been given in their honor during the past two weeks and a few scheduled for this week. The boys have evidently not worn out their welcome despite the long engagement for they received a tremendous reception in the next to closing spot here, and went off to as much applause as they have yet received on matinees here. They again injected new songs, making the third new programme they've offered. A good many acts which play second weeks at theatres might do well to borrow the idea. It's one of the reasons for Van and Schenck's success.

Francis X. Bushman and Beverly Bayne made up the other act used as a drawing card, a motion picture trailer having been shown here last week in advance of their appearance. They also made up the one weak spot on the otherwise strong bill. Bushman and Bayne may be a drawing card this season, but it's a cinch that they'll be a chaser next season if they have the same act. It's billed as "Poor Rich Man." "Poor Rich Act," would describe it better. It's rich in setting, but poor in material, and also ability, as far as Bushman has a chance to show anything in this act.

Billy Glason was on opening after intermission, almost stopping the show with his songs and talk, which Neal R. O'Hara, of the N. Y. Evening World is credited with writing. Glason has some very good lines in the talk, and the songs are strong lyrically. But when it comes to gags as old as "her feet are so big you can see the cowhide in her shoe," a few others which Glason digs up, the percentage in the entertainment value of the act is lowered. One could call it the "bull," but why pun? With the exception of this gag and two more as old, the act is sure-fire.

Ruth Budd was out of the bill, Lou Lockett and Ann Linn being brought up from closing spot to replace her, and Pat and Julia Levolo put into the bill to close the show. Lockett and Miss Wynn have a clever dance vehicle in "At the Charity Bazaar," but on Monday they seemed to be somewhat stiff in their dance movements. This may be due to a layoff before working this week. Such things are happening now-a-days. The music is also too intricate for the numbers, it seems. At any rate the orchestra had a little difficulty with it, and after hearing this orchestra play all season, we are inclined to absolve them from blame and put the cause to poor orchestrations.

Tom Smith found it easy to get laughs in the fourth spot with his comedy. His dancing is the best part of the act, though the "nip-ups," while not done as effectively as Bill Demarest of Demarest and Collette does them, went over nicely. The funniest part of the act was the ventriloquial bit.

Howard and Sadler were spotted second, doing fairly well. The girls did a bit of legitimate singing for an encore which was the best part of the act.

Anderson and Yvel were the openers with a very good routine of dances done on the rollers, the routine including every variety of dance from a "Frisco" imitation to an Apache. The Levolos do an unusually good aerial act.

G. J. H.



# VAUDEVILLE

## FIFTH AVENUE

(First Half)

Al Striker opened the show with an offering in the art of contortion. Striker opened before a special drop in "one" and went through a good routine of floor work, and then went to a special set in full stage for the table trick with a glass of water. Going back to "one" he closed with some more floor work. This fellow works neatly and though he does but three tricks each one is put over well.

Officer Vokes and Don held down the second spot. This act also carries a special drop in "one," representing the exterior of a cafe. The woman in the act does very little. Vokes opened with a Scotch story. A few crashes are heard from back stage and the dog staggers on. The animal is well trained and does his work in a creditable manner. The patrol wagon effect at the close of the act was good. They got away to two bows.

Swartz and Clifford had no trouble in going over. Miss Clifford opened the act with a number which is interrupted by Swartz and they go into a fast line of dialogue that got them many laughs. A ballad rendered by Miss Clifford registered. This was followed by a monologue by Swartz which he sent over in good style. Following the monologue he sang a comedy song during which he showed that he had quite a voice. After some more chatter they closed with a popular double number to solid applause. This act has a lot of good wholesome comedy in it all of which hit.

"When Love Is Young" is a comedy sketch with three men and one woman. It's the old story of the boy and girl in love. The girl's brother hides back of the sofa and hears them. The wise guy comes on and makes his little speech, and he is beat up by the brother and the lover, the latter giving the brother six dollars to assist him in beating the rival. The action during the entire skit is slow and there is nothing phenomenal offered. As a small time offering it may go over, but it did not meet with the audience's approval at the Monday matinee.

Zuhn and Dreis, two men, started them laughing right from the opening. One of the boys opened the act playing a mouth harmonica. The other chap comes on and they start putting over a good, fast routine of wise cracks. The talk throughout the act is bright, and some of it went over the heads of the Fifth Avenue matinee crowd, but most of the material was quickly grasped and they kept them in laughter until the finish of the act. They came within an ace of stopping the show.

Ona Munson and Company came next. Miss Munson is assisted by six boys. The boys start the act off with a special number which brings Miss Munson on for a number with them. The act then goes to full stage, with a number by the sextette. One of the boys goes to the piano and plays for another chap. A Swanee River dance by Miss Munson and one of the boys went fairly well. One of the boys sang a ballad in fair voice. Miss Munson's single went nicely, and they closed with a number by the entire company. The musical director with the act did not seem to know what it was all about and he missed on several occasions which hurt the act to some extent. He did not look at the stage and the tempos were off. One of the boys is a real good dancer and his work pleased. The act should have gone over far better than it did.

Morris and Shaw, with their comedy sketch entitled, "The Mosquito Trust," stopped the show cold. This act recently played this house and stopped it at that time. Every laugh went over for its face value. Both the boys have good voices and their numbers were well received.

The Three Denoise Sisters closed the show with an aerial offering that got a good share of applause. S. H. M.

## BROADWAY

The McIntyres started the proceedings with an exhibition of fancy shooting that won the admiration of the audience from the start. They showed a number of fancy shots from all imaginable angles, and some of the shooting looked too good to be true. Nevertheless it was. Both man and woman are adept at handling rifles, from various distances. The closing trick, in which the man does some shooting from a swinging trapeze, brought a call for an encore, in which a fancy shot calling for clever marksmanship was exhibited.

Madelon and Paula Miller, two misses, who appeared in short frocks and other "kiddie" accoutrements, offered a sister act that proved to be rather entertaining, for the girls showed that they can not only sing, and play instruments, but dance as well. The musical program is well selected and the dance number skilfully executed. The girls scored nicely in the deuce spot.

The Yip Yap Yaphankers, an aggregation of ex-soldiers, offered a comedy tumbling act that took the house from the very beginning. "Asma," the comedian of the troupe, kept the folks in good humor all through. The tumbling was fast and furious. The act is typical of the army camp and the writer ought to know. It scored heavily.

Lew Wilson, a clever young fellow who can do a number of things and do them all well, was fourth. He opened with a song and followed with a lot of patter, after which he showed how well he could whistle, dance and yodel, and concluded with showing that he is a musician as well by giving a selection on the accordion. He scored a hit of no mean proportions, stopping the show, and being forced to come out and make a short speech after he had left the stage.

Dalton and Craig, who had the hard task of following him, didn't seem to mind it at all, and went on and scored a hit all their own. They offer an act in which song, dance and jest are mingled ably. The theme deals with a young man who tells what he would wish for if he had Aladdin's lamp, and immediately he makes a wish, it comes true. The act is entertaining and the two have likeable personalities. They did very nicely indeed following Wilson.

The Quixey Boys, who used to be the Quixey Quartette, followed. Some time ago the writer suggested that they change their mode of attire and since, the suggestion has been followed, because of the writer or in spite of him, we know not. Now he would suggest that it would be well if they had their street clothes pressed once in a while. Their act is too good to be spoiled by sloppiness in appearance. They offered a medley of song and musical numbers that were received very favorably indeed. Their voices sounded well together and the numbers showed good taste. They responded to generous applause with an encore. We would also suggest the elimination of lingual expressions which go to make up the vocabulary of everyday life, for some of them are out of place on the stage.

Tan Arakis is the billing of the act that closed the show. It is the reviewers' guess that that is the name of the dainty little Nipponese lady in the act, for she seems to be featured, as she is the only one who does any of the "stunts." Two men assist, one balancing the apparatus, on which she works, on his feet and the other acting as lookout. She works on a high aerial trapeze, suspended from a framework, and also does some juggling aloft. It was a thriller, and deserved the welcome accorded it.

"Nine Seconds from Heaven," a farce, was the feature picture. S. A. K.

### PATRICOLA BUYS A HOME

Isabella Patricola, who has just finished a tour of the Keith Circuit, has purchased a new Colonial cottage on Cutler Mill road, at Great Neck.

## AMERICAN ROOF

(First Half)

Wally and Wally, two men, opened the show. The boys, attired in Spanish costumes, did a lot of hand to hand acrobatic work that pleased. The last trick, that of leaping from a suspended platform, is an exceptionally clever piece of work. They went over nicely in the opening spot.

Lillian Boardman opened with a popular number of the "mammy" type which gave way to two special numbers. A medley followed and she closed with a "blues" number. This lady offered nothing but an ordinary "single woman" turn, and as a matter of fact during the entire act she was singing flat. This was rather trying to the ear, but she might have been suffering with a cold.

Arthur and Lydia Wilson opened before a special drop in "one," with the chorus of a popular number, sang in harmony. This was followed by a double comedy number, which led to some dialogue. A single by the man came next, and he put it over well. The woman came back in a wedding gown and after a bit of chatter they sang a double "wedding" number. Another change of wardrobe was then made by the woman, and they closed with a double number to a good share of applause. This couple know how to sell their material and got everything available out of it.

Sweet, McCauley and Hill, two men and a woman, were the comedy and applause hit of the show. This trio are recruits from the realms of burlesque. Hill and McCauley opened the act with a bit of talk, with McCauley doing a "drunk," which brought Miss Sweet on. A few burlesque bits followed, and each went over for both laughs and applause. Hill sang a ballad in good voice and then announced that Miss Sweet would give an impression of the late Anna Held. She put this over well. A whistling solo by McCauley followed, and they closed with a Spanish number in costume and stopped the show for several minutes. Hill is a good straight man. Dolly Sweet is all that her last name implies, and Jim McCauley is a real good comic. He stands out better in this act than he did in his "blackface" single act.

Charles Ahearn and Company came next. Ahearn is assisted by five men and one woman. The act opens in "full stage" for Ahearn's bicycle work, which is followed by some jazz music by the drummer and saxophone player. Ahearn does a bit of talk and got a few laughs. An oriental dance by the woman was satired by Ahearn and his male assistants. The Hawaiian and balloon dance were also clowned through by Ahearn and the boys. Two bows let them away.

Paramo played several selections on the mouth harmonica for an opening. He then played the one-string fiddle and mouth harmonica at the same time, and a zither and harmonica at once. He has a pleasing personality and has a musical offering that more than pleased at the Monday night performance.

Hugh Emmett and Company presented a ventriloquist offering entitled "An Evening at Home." The offering is entirely too old-timey for the present-day audiences, and runs far too long. Emmett is a good ventriloquist and the woman has a good voice, but the act should be brought up to modern times.

Tuck and Clare, in the next to closing spot, did not go over. One of the boys does some good contortion work, while the other did a bit of acrobatic work. Their talk did not register and they got away to two bows.

The Aerial DeGroffs closed the show with a good routine of aerial work to a good share of applause. S. H. M.

### ACT GETS LONG ROUTE

"Indoor Sports" opened Sunday at Minneapolis, on a tour of the Pantages Circuit. The act has been given a thirty-week route over the circuit.

## MAJESTIC

(Chicago).

The Majestic played to the biggest Monday matinee audience that it has played to in many weeks. The audience was very appreciative and were generous with their applause.

Johnson and Baker, with some clever hat throwing, opened to a small house but by the time that Sherman, Van and Hyman, who followed were closing their act the house was well filled and settled and this rathskeller act got a good share of applause.

From the moment that Marga Waldron stepped through the door of her pretty set to the end of this classical offering the audience was hers. They liked best of all the "Hungarian Rhapsody" and tragedy dances. However, all her dances were classics. George Halperin at the piano deserves special mention for the way he rendered Grieg's "Papillon" and the "Rigoletto Fantasia." Considering the early position on the bill, the act was well received.

Venita Gould and her impressions were warmly received on her return engagement at this house. Miss Gould is an artiste of merit.

Fenton and Fields in blackface were the usual comedy hit that they are on all bills.

W. C. Fields, in an episode entitled "On The Links," got plenty of laughs. He finished in "one" with some good juggling to big applause.

To say that John Steel stopped the show, would be putting it mildly, for he simply cornered all honors of the afternoon in songs that contained everything from classics to present day popular numbers.

Helen Higgins and Natalie Bates closed the show but they held the attendance in until the finish of the offering. The act opened with Horace Bentley at the piano singing a special number which introduces the Misses Higgins and Bates who sing and do much dancing which includes an acrobatic Babylonian and finishing with a fast jazz dance. Bentley ably assisted at the piano in this entertaining act which closed an exceptional bill.

R. D. B.

### ALEX HYDE FOR EUROPE

Negotiations are now in progress between Alex Hyde, who is at present playing the Loew Circuit under the name of Alex Hyde and his Symphonic Enchanters, and Jennie Jacobs, whereby Hyde and his orchestra may leave for England the last week in August to play some vaudeville dates. The matter of salary is the only question and should suitable terms be arrived at, Hyde will sign the contracts during the week.

### CHICAGO AGENTS OUT

CHICAGO, June 26.—The process of elimination is still going on in the offices of the Western Vaudeville Managers' Association. Three more franchises were cancelled last week. They are Cohan & Dusen, the Neslon agency and Lew Goldberg.

This leaves but seventeen agencies now booking with the Western Vaudeville Managers' Association. Further cancellations are said to be scheduled.

### WESTERN ACT TO PLAY HERE

After making two consecutive tours of the Orpheum Circuit, Robyn Adair and her "Sun-Kist Syncopaters" have arrived in New York. New numbers are being put in the act which will open at a New York house shortly. There are seven people in the act.



# VAUDEVILLE

## FIFTH AVENUE

(Last Half)

Few dull moments transpired between the opening and closing act of the bill, and the audience shouted their approval throughout.

Corine and Himbler offered a violin and dancing novelty that held some entertaining numbers, but the act suffers greatly by the too self assurance of Himbler. He plays the instrument well and dances gracefully.

Herman Berrens stopped the show in this difficult spot with a piano specialty that held a world of entertainment. Berrens is a master of the keyboard, and played ragtime as well as classic selections. In his splendidly worked out novelty of the evolution of the piano and the masters past and present. A more entertaining interlude would be difficult to imagine, and when he concluded, the spectators gave him a hand that he truly deserved.

Fred Ardath and Company gathered many laughs with the rural offering, "Hiram." Ardath is a splendid performer, and made those in front enjoy his stay. All concerned did well with their assignments.

Joe Darcey, in black face, proceeded with an act that contained many gags and songs. The "Napoleon" gag is an old boy, in fact most of the material has done service years ago. However, it was the singing of popular songs that put him over to a bit that he will long remember, and he also carries the "Southern" dialect throughout, not losing it for a moment. He stopped the show cold, but with a more up to date line of talk, together with his sure fire manner of putting over a song, he could hold down next to closing position on any first class bill.

Wm. Seabury and Company presented a dancing act, interspersed with songs that took the house by storm. Seldom has an offering with a stronger punch been offered. It is the essence of the dancing act, delivered by artists who surely know legman. Four girls and two men assist Seabury, and all scored individual hits. Seabury danced in his inimitable manner and scored. The act is there a mile, and is good enough to be featured anywhere.

Stan Stanley has a new man and girl working with him, and they require a few rehearsals before they can expect to get all the laughs intended. However, they "feed" Stanley well but they lack assurance that is necessary in an act of this description. Stanley, working from the first row in the orchestra, gathered numerous laughs with his timely humor and well placed "business," and his work upon the platform earned for him many "wows." The girl is a perfect model in a short dress, and proved to be an excellent foil in the bit where Stanley gives her a dollar for each kiss. The act has several new gags since last reviewed, and when whipped into shape it will be the sensational comedy hit it has always been.

Tan Arakis, a Japanese troupe consisting of two men and a woman, closed the show with a splendid act consisting of risley work, juggling, barrel rolling with the feet and other feats of strength and balancing. They were accorded a good hand at the conclusion. J. J. D.

## JEFFERSON

(Last Half)

Rickard and Wynn Sisters opened with a variety turn, the most entertaining part of which was the shadows of little animals that were reproduced on a screen after the girls' juggling bit.

Madelon and Paula Miller in the second spot, as usual, went over to a strong round of applause. Of the juvenile type, their offering is dainty and fresh. In addition to the singing and dancing which takes up the latter part of their act, the violin solo of one and the piano solo of the other, was above the average done by girls in vaudeville.

Bond and Wilson Company have a sketch that is funny at times, the locale being an undertaker's shop, and the comedian, a black face, who applies for the job of dusting off the place, which includes a corpse as well. The maid working there decides to scare him, and dies. The action and comedy could be a great deal funnier than done by the company. To some patrons, the talk and undertaker's shop must be distasteful.

Dixie Hamilton sang several songs in her own style, all of them going over very well. Miss Hamilton has a pleasing personality, and apparently has her mind on her work when she sings, for she puts her songs over in an interesting manner.

Diamond and Brennan, man and a girl as a flapper, have a fair sort of comedy turn, which depends, to a considerable extent, on the line of talk they hand out to each other, as both are sales people. They have good voices, and the singing at the close of their act finishes off the act in good style.

"A Night in Spain," a Spanish revue, was more or less a surprise. Several Castilian beauties are included in the troupe of Spanish dancers who can dance; the costumes were gorgeous, and the sets colorful. The music was appropriate and excellent throughout. The act is certainly a credit to the American producer who put it on.

The next to closing spot brought Al Shayne, a comedian whose type of comedy is of the kind that appeals to the majority. Working with a plant who is in the role of a "wop" musician, and who later comes up on the stage, the whole offering is funny from start to finish, and many laughs greeted his efforts.

Frank and Beatrice Russell closed the show with a fast acrobatic act, both doing good work on the rings, etc. M. H. S.

## HAMILTON

(Last Half)

They are depending on the picture to draw them in here, as the vaudeville, while it played well, contained little in the way of a name which could be considered a drawing card. That is, unless one calls Harry Breen a box office attraction. And Breen does draw them in for some houses, and should by this time. Richard Bartholomew in "Sonny," was the motion picture attraction for this half.

Little Yosie followed the overture played by William McElwain's orchestra. McElwain is being applauded as a regular thing, but while he is an excellent director, in fact, one of the best on the circuit, he refuses to take a bow, which is quite in contrast with Charlie Eggett up at the Coliseum, who takes them whether he gets them or not. But then his bow is an art in itself.

Yosie, assisted by a girl, went through a routine of equilibrist, tumbling and contortion work, doing all the stunts well, with the exception of one which he missed the first time. However, while it isn't the type of stunt one generally stalls on, it is possible that the miss was a stall. The work on the whole is very good.

Emma Stephens has been in much better voice in the past than she was on Thursday afternoon when we caught the show. And there has been times when she did a much better act than she is doing. She was at her best in the lower tones, and when she hit the high ones her voice seemed to crack. This may have been caused by a cold. We hope so.

Hamilton and Barnes, a relief from the customary talking comedy act because of their original style of delivery, and to the spotlight operator, because they don't use a single spot cue in the act, more than pleased. Their material is entertaining, and as performers, they are fine.

Meroff-Ibach's Entertainers proved to be a good act of the orchestra variety. Ben Meroff plays several instruments in the act, and also dances well. The saxophone player did a solo with the saxophone and clarinet in his mouth at the same time, playing them very well. The act could have easily taken an encore, in fact should have done so, but didn't.

Harry Breen can do it yet. With the same material he makes the newcomers and those who have seen him hundreds of times before, scream with laughter all the time he is on. When a chap can do that, with an act that's over ten years old, there's no use advising him to change his material. In fact, it's ridiculous to do so. Because when we see Breen when we are kids, we enjoy him from the kid's angle. And when we grow up we enjoy him from the kid's angle. So that means that Breen is good for two more generations. Wonder what he'll do with the beard?

The Headley Trio closed the show with dancing and acrobatics. The girl is one of the prettiest, and has a figure of rare daintiness. The work is very good. G. J. H.

## 58TH STREET

(Last Half)

Electro opened the show with a scientific demonstration in electricity, exemplifying the violet ray. He is assisted by a woman in the act who turns the current on and off during the exhibition. The act is an entertaining one and met with favor in the opening spot at this house.

Wilford and Burgard, a man and woman, opened with a double song that led them into a dance. After a couple of gags the woman got away and the man sang a number about being fat, which he followed with a single dance routine. The woman came back and did some lively stepping in wooden shoes, which she put over well. A double eccentric dance was well executed, and they closed with a double wooden shoe routine to solid applause. The man, although stout, can certainly handle his feet, and the audience seemed surprised to see him do the stepping he did.

Frank Gaby had no trouble in stopping the show in third spot. He opened with a line of talk that was good for laughs. He then gave his impression of an old time ventriloquist, using a dummy. While doing this he sang a popular number which he put over to such an extent that it stopped the act. He discarded the dummy and gave his impression of a business man who is the father of two kids and is endeavoring to read the evening paper at his home. This is well put together, and Gaby got laugh after laugh with the chatter. At the conclusion of this he stopped the show, and for a demanded encore, he gave his impression of Eddie Leonard singing "Roly Boly Eyes." This stopped it again, and Gaby was compelled to beg off.

Billy Arlington and Company presented a comedy playlet entitled "Mistakes Will Happen." Arlington, who for many years was in burlesque, has adapted himself to vaudeville. In the offering he does most of the comedy that he did in burlesque with the "Golden Crooks." He is assisted by two men and a woman. Arlington plays the violin and cornet in the act, while one of the men plays a guitar and trombone. The act closed with an Italian quartette bit that stopped the show.

Innis Brothers held down the next to closing spot in good style. The boys did some lively stepping, and their chatter, which is full of hokum, got them plenty of laughs. They closed with a double dance to a good share of applause.

Sylvia Mora and Reckless Duo closed the show. Miss Mora does some nifty singing and dancing, and the duo do a lot of good acrobatic work. They did well here. S. H. M.

## COLISEUM

(Last Half)

Cool weather and showers was the headliner here on Thursday night, and served to draw them in numbers large enough to leave but few of the 3,500 seats in this house unoccupied. The vaudeville show played well, and the motion picture "Sonny" proved to be very good. Emil Groth, the popular house manager, is back again at the theatre after a vacation.

Daley, Mack and Daley started the variety with dancing on skates. They do a dandy routine and use a finish which can't miss. The comedian found it easy to get laughs with his falls. Gene Morgan talked and danced, mostly danced, his way into favor. His offering will be reviewed in detail under New Acts.

Clay Crouch just had his own name billed, and not even an "and company" on the program or announcer to mention the four people who appear in his support. The act is very entertaining and the company is excellent. The Burke Sisters are cute to look at and dance well. Fay Tunis appears as "The Sheikh's Wife" to advantage, handling her role effectively. The "Sheik," whose name we do not know, also reads his lines well and is the possessor of a fine basso. Crouch appears in black face, and proves to be a very clever comedian of that type. He's funny all through the act, but his monologue consists of gags done by other acts for the past few seasons, and are still being done by those acts. It would only be fair to give the rest of the company a bow in one with the sister team.

Moody and Duncan stopped the show with a sister act billed as "Opera and Jazz, Inc." The girls are somewhat on the type of the Howard and Sadler combination in their work and its delivery. They sing well, and the comedienne found the laughs easy to get.

Jim McWilliams, the "pianist," had the audience eating out of his hand. He not only stopped the show cold, but had them at the stage where he could do anything, no matter how silly, and be sure of a roar of laughter. McWilliams has developed into a great single and can't miss on any bill.

Mons. Adolphus replaced the "Versatile Sextette," which was programmed to close the show. His company is very good, consisting of a little toe dancer who does some very difficult work, a violinist of rare ability, a pianist and a stout girl who does acrobatic dancing. Adolphus himself did a sensational Russian routine which is in a class with the best done in vaudeville. The offering possesses class and distinction.

Harold Eldridge conducted one of his dance contests before the picture went on. G. J. H.

## STATE

(Last Half)

Bradbury and Seully, two men, opened the show. They opened with the chorus of a popular song that gave way to a double dance. In a single routine one of the boys gave impressions of Primrose, Rooney and White, while the other singled with an acrobatic dance. Both the single dances are well put together. They closed with a double dance in which they exploited some clever floor work. They did well in the opening spot.

Fiske and Fallon, a man and woman, work in a special set in "one." The woman opened the act with a classical number, which is interrupted by the man, and they go into a bit of talk. At the man's exit the woman sings a ballad in good voice. The man comes back and the woman goes to the piano and imitates a violin. They closed with a double number accompanying themselves on guitars. They did fairly well.

Jackson-Taylor Trio, two men and a woman, came next. The two men opened the act with some chatter that brought the woman on, and after some more chatter by all concerned, one of the men went to the piano and the couple sang a medley of popular songs, after which the man sang "Georgia" in good voice. A comedy song by the man and woman followed. She singled with a ballad, and they closed with a double number to a few scattered hands.

Rives and Arnold, a man and woman, have a good comedy offering. The man opens the act as a street faker, with some fast patter that brings the woman on for a routine of good cross fire talk. Some more fast talk follows a double comedy number, and they closed with a double number and stopped the show. The chatter that this couple uses is up to the minute and is overflowing with good laughs, none of which were lost at this show.

Alexander Brothers and Evelyn, bouncers and jugglers of rubber balls, did a lot of intricate work. The tallest of the men is the best performer of the trio, but the other man and the woman do the work assigned them in a creditable manner. The act pleased.

"Senator" Murphy stopped the show in the next to closing spot with his monologue. Murphy's talk is based on timely topics of the present day, and he knows how to deliver his material. The laughs came one after the other. This fellow is an artistic monologist.

Alex Hyde and his Symphonic Enchanters closed the show. This is an orchestra of merit, and Hyde, as its director, is up to the standard. Each member of the organization plays his instrument well, and the act stopped the show and was granted many encores at this performance. S. H. M.

Dave Mallon, who was recently seen in "The Blue Kitten," is now in cabaret and is appearing at the "Boardwalk."

## NEW ACTS

### ARE YOU MARRIED?

Theatre—Jefferson.

Style—Comedy sketch.

Time—Fifteen minutes.

Setting—In "three."

Are You Married? is an amusing sketch with a competent cast of four men and a girl. The plot concerns grafters seeking to take advantage of those who may have violated the Mann Act; if that in itself does not prove objectionable, the offering has nothing to hinder it from scoring at any house, big or small.

A young couple enter the hotel room while on their way to be married and are registered as man and wife because the man got nervous when the clerk looked at him, and said "yes" to the clerk's ready conclusion that they were married. They have started to elope from Philadelphia and are now in another state, other than Pennsylvania. As the man starts to get another room, a stranger enters with gun in hand and announces that he is a U. S. Secret Service detective and will place them under arrest for violation of the Mann Act. He allows himself to be bribed and is about to leave when another man enters with a gun and announces himself as the real detective and handcuffs the first intruder. The second detective also allows himself to be bribed and a third man enters, declaring that he is also a detective and that the first man is a bonafide partner of his, but the second man who had come in was an imposter. The handcuffs are switched from from one to the other and the third detective is bribed. All are about to leave when the young groom to be pulls a gat and a cigarette case which he displays as a badge, and announces that he and the girl are two real detectives and bent on trapping those who have preyed on those who have violated the Mann Act. The ruse works. All of the money is returned to the young man and out go the three would-be grafters. The young couple plan to marry shortly, in fact as soon as possible.

The act is cleverly done, and the acting above the ordinary. The action is fast enough and considerable comedy is derived from the situations, especially when each succeeding detective is bribed in the same manner. As it stands it is a sort of risqué farce, for a minute at a time. It would be easy enough to make the thing less realistic and accuse the young eloping couple of something less objectionable. M. H. S.

### GENE MORGAN

Theatre—Coliseum.

Style—Talking and dancing.

Time—Twelve minutes.

Setting—In "one."

Morgan is a nice-looking chap, who appears on the stage in white flannels and the customary outfit which goes with them. He's weak on the singing end, but makes up for it with his dancing. He does a very good "shuffle" bit and also an eccentric dance of merit. He spoils the latter with an announcement to the effect that it would be an impression of a colored boy gone crazy with the heat, and leads the audience to expect more than he does. Morgan speaks in the approved stage Southern dialect, and also tells several stories. Each story shows his ability in digging them up. One of them is a rehash of Harry Hines' story about the traveling salesman who comes home with a baseball bat and "hasn't missed a man in six years." Morgan's dance work is good, but he needs new material for the talk. G. J. H.



# VAUDEVILLE

## "DEVIL-LAND"

Theatre—Coliseum.  
Style—Revue.  
Time—Twenty minutes.  
Setting—Full stage (special).

Joe, Howard, of Howard and Clark, is presenting "Devil-Land," although the program at this house had no mention of his name. The act was rough when the writer caught it, because of the fact that it was only three days old but even then showed wonderful possibilities. It has been staged beautifully, and the lighting effects are great.

It opens with a red spot shown on the "Devil," in the orchestra pit, speaking over a telephone to two people, whose heads are through the drop. One is a representative of Ziegfeld, and the other of Dillingham. Both wish to visit Hades in order to find novelties for production on earth. Mephistophiles grants permission on the condition that should they meet (as they are boy and girl), and fall in love with each other, they will never be allowed to return to earth. The girl is Bernice Speer, formerly with Nat Nazzaro, Jr., and more recently in her own act. The boy is Walter Craig.

They do specialties and are shown specialties. Miss Speer is one of the cutest little girls to be seen, does a routine of splits and acrobatic dance that is nothing short of sensational, and also appears with a routine of kicks, and back-kicks that are wonderful. Craig does impersonations of Rooney, and one which he calls an impression of Bernard Granville. The Rooney waltz clog is good, but Bunny Granville never did some of the steps which the boy credited to him.

There is a trio, of two brothers and a sister, who are members of the same family to which the Arnaut Brothers belong, we understand. This trio play violins while doing acrobatics, and for marvelous stunts beat their older brothers. There is also a dance team who do two dances, one at the opening and a snappy one-step at the close of the act. An acrobatic team is also included in the act.

There was a jazz band with the revue up to the day before the writer reviewed the act, we were told, which was let out.

The dialogue has room for improvement, although there are some good parts of it. The gag about the wonderful gold course, without any golf balls, the reason being "that's the hell of it," is used effectively.

The act needs a week or two to round into shape. It will then be able to play the best bills and hold its own.—G. J. H.

## THE HENRI SISTERS

Theatre—State.  
Style—Song.  
Time—Ten minutes.  
Setting—In "one."

Two girls, well matched in size and appearance, one with black hair and the other red, enter and sing a special number which has to do with the difference in the shades of their tresses which, while not especially good, is at least different than the usual specially written opening song about "what we are going to do, and we hope you'll like us." A piano and a floor lamp, draped in orange and black coverings, are set in the centre of the stage, the dark-haired girl going to the piano for the next number, a popular song in which both harmonize. They sing well together, the throaty voice of the red-haired girl being well suited to the songs used. After a piano solo, a medley of classical and popular tunes, the red-haired girl comes on in a change of costume, and accompanies herself on the instrument, singing a blues number. The act is closed with another popular song, done by both. The girls have pleasing appearances, dress becomingly, and perform well.—H. E. S.

## NEW ACTS AND REAPPEARANCES

### HALE NORCROSS & CO.

Theatre—State.  
Style—Comedy sketch.  
Time—Twelve minutes.  
Setting—Full stage.

This little sketch, played by two people, man and woman, has no particularly strong plot, but makes its appeal mainly from the well worn gags and comedy generally supposed to be incidental to the home life of a newly married couple. The setting is apparently a kitchen, little furniture being used, and the presence of a settee with cushions being rather distracting. The man enters from the side in a dressing-gown and the woman, his wife of a week, from the opposite side door. Some talk about the joys of marriage and the usual turtle-doving ensues, even to the inclusion of the "haven't you forgot something?" and the attendant return of the husband, as he is going to the bathroom, to kiss the frau. Breakfast, the wife's first attempt, is served—after hubby puts on his trousers pressed by wife with the creases on the sides and large burns—with the stale egg and everything as usual, even to his falling off a table-board which he has placed across a chair so that they can be close together, every time she gets up.

They have a spat over some letters which are delivered, and wife gets mad and orders him to keep to one side of the apartment while she uses the other. Hubby settles it by faking an attack upon an imaginary rat, which brings her squealing into his arms, the act closing with the anti-climax of a toy rat being pulled swiftly across the stage, scaring hubby more than it does his wife. H. E. S.

### GAUTIER BROTHERS

Theatre—Twenty-third Street.  
Style—Animals.  
Time—Ten minutes.  
Setting—Special.

This act works in a special set in full stage representing the interior of a toy shop. The ponies, of which there are four, are discovered on stage as rocking horses at the rise of the curtain. Of the brothers there are two, who make their entrance immediately after the curtain is up. One of the men does straight, while the other does a drunk. The ponies are put through several stunts, which they do in an exceptionally clever manner. Three dogs are also used in the act, and the little work they do is well done.

The offering is well staged, and the comic gets quite a few laughs during the act. On any bill this act should meet with favor. S. H. M.

### CROSBY AND REILLY

Theatre—City.  
Style—Singing and talking.  
Time—Fourteen minutes.  
Setting—In one.

Two men in street clothes, one doing "wop" dialect, doing the customary routine of talk and songs. They open with a published number, and follow it with the talk which includes gags like the "wop" being told to "Look out!" and sticking his head out, and also the one about "that's what the other jackass did." Both are good singers, for they have voices and deliver their numbers well. They make a good offering for a small time bill, mainly because of their singing ability. The talk needs a lot of improving. G. J. H.

### PRINCESS WINONA

Theatre—Jefferson.  
Style—Singing.  
Time—Twelve minutes.  
Setting—In "one."

The Princess is making her first appearance here since her recent return from abroad, where she played a long and successful engagement. Her act is about the same as she has been doing. The place drop depicts an Indian camp, with an opening cut in one of the tents.

The opening number is an Indian lullaby, sung with a make-believe papoose in her arms, and done in a melodious style. This number was followed by a semi-classical selection. She then told why she was able to speak such correct English, and of her adoption by white people who gave her an excellent education.

Also, that being brought up in the ways of American folk she would entertain in their style, and sang a published ballad. The next bit was a high class ballad, the first verse of which was sung in English and the second in Seneca Indian language. She said she would make use of her vocal training while at school and would reach the top note of F which was about "high C," and reached the note in the second verse of the song sung in the Indian language.

The native Indian dress worn by the princess is effective and her soprano voice is marvelous and of great range. The act on the whole makes an interesting novelty worthy of a spot in any vaudeville theatre. M. H. S.

### ARCH & VEDA

Theatre—State.  
Style—Singing and dancing.  
Time—Ten minutes.  
Setting—In "one."

This act, which opened the bill at the show reviewed, is composed of a man and woman, both well dressed, the man in a tuxedo and his partner attired in a pretty, light blue gown. The act opens with a double song from which the two go into a fair dance, finished off by the man taking a handspring leap over the bended back of the girl. Fully accoutred in a derby hat and black cigar; the man then does a Frisco dance which he varies by doing some acrobatic steps. After the girl sings a blue song, with the usual coon-shouting style of delivery, her partner comes back for a second eccentric dance, a mixture of soft-shoe and Russian steps. The act is finished by a Chinese number, sung by both, who are costumed in Oriental manner, and a dance by both, closing with some good handsprings by the man. The act is not in any way unique, but everything done is neat and snappy. H. E. S.

### JEAN LAMONT

Theatre—23rd Street.  
Style—Songs.  
Time—Twelve minutes.  
Setting—In "one."

Miss Lamont, attired in a rather good looking gown, opened with a popular ballad, after which she sang "Kiss Me Again," and closed with a popular "blues" number. The latter is by no means suited to her voice, but the lady certainly can put a ballad over. This was proven by the applause which was accorded her for the first two numbers. She offers nothing that should make her stand out above the ordinary single acts that are playing around here at present, but she will please on pop bills. S. H. M.

## "THE HONEYMOON SHIP"

Theatre—City.  
Style—Musical sketch.  
Time—Twenty-two minutes.  
Setting—Full stage (special).

Four people are in the cast which appears in "The Honeymoon Ship," a farce comedy with music. These include three men and one woman.

The curtain rises as a married couple, board the ship, just three hours after the ceremony which has made them one has been performed. They are placed directly opposite the cabin of a woman-hater. The newlyweds make the acquaintance of this chap, and discover that he is the bride's first husband, who she divorced a year ago. He had returned to Hawaii (where the ship is supposed to be sailing from), in order to meet her and resume marital relations. However, she had changed her mind about marrying him again, and picked out the new chap. In the meantime she kisses both ex-husband and the present incumbent indiscriminately, to the rage of both. The ex-hubby suddenly discovers that there is another day due before one year will have expired since he and the woman were divorced and therefore declares her new marriage illegal. He and the new hubby argue over which one shall marry her at midnight, when the year shall expire, and meanwhile she phones another man in 'Frisco, via wireless and tells him that she will marry him on her arrival there.

Several songs and dances are interpolated in the dialogue, and the talk includes a lot of laughs. The second husband is by far the best in the act, while the ex-hubby also handles his part well. The woman is somewhat heavy for the type of "vamp" which she plays, but this can be overlooked for she does well with her role. The other in the cast appears as captain of the ship. The act should make a good flash for the small time houses. G. J. H.

## DICKINSON AND TEMPEST

Theatre—City.  
Style—Songs and talk.  
Time—Eighteen minutes.  
Setting—In one (special).

The act which Homer Dickinson and Florence Tempest are doing looks as though it had been composed of two singles which had been combined with one or two double numbers inserted to make it a two act. Dickinson is not doing any of the bits which he did when with Gracie Deagon, and Miss Tempest does one bit which she did with Marion Sunshine. A pianist also appears in the act.

The act is entertaining, even though the laughs didn't come so well at this house. It would be much more effective with a big time audience. Dickinson opens it with some talk during which Flo Tempest enters in an evening gown, while Dickinson continues with the talk, using her for a few laughs. The one bit in which she appears in a solo is the male impersonation, where she talks about "Old Broadway." She also appears with Dickinson at the end of the act for a double number, the rest of the act being mainly a single on the part of Dickinson.

And that is really what Dickinson should do. A single. He's good-looking, he's clever, he sings well, and in this act also does a tap dance showing ability. With all due respect to the fact that Miss Tempest can be a clever performer when she wants to be—she really isn't very effective in this act. She's good to look at, and the male impersonation bit is good, but outside of that, she just as well could be a show girl, as Florence Tempest of Tempest and Sunshine. The act will please, undoubtedly. But that will be Dickinson's work. And he could do an excellent single. G. J. H.



# NEW YORK CLIPPER

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## THE ARBITRATION COURT

Over one hundred New York attorneys met last week at the Lawyers' Club and discussed the tribunal of justice established by the Arbitrating Society of America. The plans of the society are to in so far as possible, settle all legal differences between parties without resorting to legal action.

In other words, the society plans to prevent people from rushing into court, filing suits and assuming the big costs and expenses which a law suit entails.

The plan, if adopted, and at present it has many enthusiastic supporters, will be of inestimable value to the actor, the manager, the producer, in fact with everyone connected with the theatrical industry.

It will be of great value, for the simple reason that the court calendars are at present crowded with theatrical cases, so many suits have been filed that their final trial and adjustment is to be a matter of years and almost endless expense. Comparatively few of them involve big questions or large amounts of money. The great majority are the result of comparatively slight differences and one or both of the parties feeling that they have not been treated right in connection with some theatrical business matter, rush into the courts and file action.

Of course, many of the suits are based on good grounds, but scores are trivial differences which have arisen during the course of some business transaction and the suit follows.

The Arbitrating Society could clear the matter up in the course of a few days, practically no expense would be entailed and both parties would leave with a good feeling toward one another, a condition which seldom if ever exists after a case has been fought and decided in the courts.

That the idea of the tribunal of justice established by the society is a good one, is shown by the fact that it is sponsored and exploited by the attorneys themselves, the ones who, if court proceedings are eliminated or cut to a minimum will be the financial losers.

"The idea of this 'arbitrating court,'" said Moses H. Grossman, one of the vice presidents of the society who presided at

the meeting held last week, "is spreading rapidly throughout the country. The majority of lawyers," he continued, "would rather arbitrate nine cases than argue one. This is a movement to serve the people," he said, "and if the lawyers are to be hurt by the arbitration, I will be hurt as much as anyone. Juries under this tribunal can be picked from four million persons instead of from a panel of fifty as in court actions."

Whether it be that the theatrical business, on account of its rapid changing conditions, the sending out of numerous new companies every season, the rapid changes in the casts of plays, the continual hiring and discharge of employees, the constant moving about of principals, or other reasons, the business at present fairly bristles with disputes, arguments and law suits.

A vast amount of money would be saved, fewer friendships would be broken, and the whole industry be improved if the tribunal of justice were adopted.

## THE TROUBLE WITH MINSTRELSY

MAPLEWOOD (St. Louis), Mo.  
June 16, 1922.

Editor THE CLIPPER:

Recently, after attending the showing of one of the latest "big" films, dropped into one of favorite downtown grills, where I met three gentlemen friends, all thoroughbred "theatre fans," like myself.

After being comfortably seated, and served with a "soft" drink, we discovered all four had been to see the "big" film.

Its good and bad points were laid bare, and by natural trend the confab drifted to the subject of the animated play.

We "fanned" down the line from Tony Pastor to Booth, Barrett, McCullough, and Scanlon, and from Maggie Kline to Modjeska.

The film play was admittedly a success, but the consensus of our argument was that the dear old "animated" was the thing.

From a standpoint of scenery the photoplay has the advantage, but no humor can be portrayed on the screen, no matter how good the written titles, that can produce the laugh of the real artist.

Suddenly, one member of the party said: "What is the matter with minstrelsy?"

Each one gave a reason for the decline of the burnt-cork show, and here they are:

High prices.

The ascendancy of the film.

The passing of the older minstrel performer; and

Extravagance in mounting the minstrel performances.

Minstrelsy was forced to high prices like all public amusements, but my opinion is that extravagance more than anything put the "black-face" comedian out of business.

The exceedingly expensive first part, combined with all the other necessarily advancing costs of production, were more than any backer could stand.

Then the minstrel program digressed from the old-time form. When one attended a minstrel performance they expected to see and hear minstrelsy—not vaudeville.

One of the most ludicrous burlesques I ever witnessed was a travesty by the old Carnecross Minstrels entitled "Grant's Reception," a take-off on the big welcome given Gen. Grant upon his return from his around-the-world tour after retiring from the presidency.

With such artists as Hughie Dougherty, Schoolcraft and Coes and others of the time, it was most enjoyable, and well worth seeing several times.

Just think of the vocalists that reigned during the prosperity of burnt-cork—Walling, Banks, Winter, Jose, Curran, Smith, and others, and dancers like Primrose, West, Udell and Barney Fegan.

But there could have been others equally good, but the goose that layed the golden egg was cooked.

Not long ago I saw a tabloid of old-time black-face art, with a company composed of Billy Golden, John Udell, Smith (of Rocked in the Cradle of the Deep fame) and John Gorman.

And I noticed later in our news columns where George Wilson, Banks Winted and two or three others were going to put on an old-time act.

In my opinion, a real old-time minstrel show, depicting the dinky as he was, staged in regular minstrel fashion—first part, alto and after-piece—would draw well, and there still are left enough good men in that line to put on a good show.

Yes, we all agreed that extravagance killed our favorite show, and hoped to live to see a real good one again. Of course, we have no Carroll Johnsons, Wests, Dougherty, Rankins, etc., but there is lots of good black-face talent to be had, and a revival of real minstrelsy would be a treat beyond expression.

Minstrelsy must come back, and the day will be a glorious one in the world of drama, for we tire of films, and the one and only strong point of the pictures is the continuous feature, allowing one to drop in at almost any time of day, and the patronage of the film houses is almost exclusively "casual," excepting for the larger houses where huge orchestras and other special features prevail, and at "special" prices at box office.

However, theatregoers are like Micawber, always "looking for something to turn up," and the day may not be far distant.

Thanking you for giving space to my former communications, I am sincerely,  
T. P. REDD.

## Answers to Queries

Ing.—Myrtle Tressider was a singing soubrette.

Pat.—Billy B. Van played "Patsy" with the "Devil's Daughter" Company at the Court Street Theatre, Buffalo, for four months.

Origin.—The State Fair was held in Dallas, Texas, from Sept. 28 to Oct. 13, 1901.

Fame.—Henrietta Crossman sang in amateur opera performances, when she was very young. Her professional debut was made in "The White Slave," as Letty Lee. "Mistress Nell" was one of her best successes.

Saxi.—Arthur H. Rackett was well known as a saxophone player over 20 years ago. He was also the composer of many descriptive overtures.

Acro.—The Brothers Bright were a team of clever handbalancers, who played the Keith Vaudeville Circuit. They were also featured with The Rays' "Hot Old Time" Co.

Yandis—"Cook's Place" was located at 270 and 272 West 39th street, New York. Whirl—Albert and Rose Lavelle were known as "The Knicknack Dancers."

R. H.—The "King Dodo" Company cast included Wm. Norris, Maude Lambert, Gertrude Quinlan and Wm. Pruette.

Tim.—Hal Read appeared in "The Prince of the World" at the Murray Hill Theatre, New York.

P. H.—Matt J. Flynn died at the Washington Home, Chicago, in 1901.

L. G.—George L. Fox appeared in 1,268 performances of "Humpty Dumpty." This pantomime was first produced at the Olympic (Laura Keane's) Theatre and was withdrawn May 15, 1869, after 483 performances. It was revived in 1871. 2. George L. Fox died at Cambridge, Mass., on October 24, 1877.

## 25 YEARS AGO

Joe Flynn sang ten songs at each performance.

Edwin Stevens appeared in "Wang" at the Tivoli Theatre, San Francisco.

Maggie Brevard died at New York.

Wilbur Mack was with the Josie Mills Dramatic Company.

"Friend Tom" was presented at the Bijou Theatre, New York, with Wm. Bonelli in the title role.

Josie De Witt and the Three Sisters Lane were playing at the Olympia Roof, New York.

New Plays: "Gussie's Uncle," "Her Little Dodge" and "No Man's Land."

W. E. Ritchie, tramp cyclist, was at the Palace Theatre, London, England.

M. Witmark & Sons published the Wm. Devere Stories in book form.

"Somebody has my Heart" was published by Geo. L. Spaulding.

The Five Nosses were playing at Tony Pastor's Theatre, New York.

## Rialto Rattles

### NEW SQUIB FOR COLORED COMICS

Boy, I'll hit you so hard that your parents will know where to find you every Decoration Day.

### JUST RELEASED

Actor to little girl—"What would your mother say if she saw you smoking that cigarette?"

Little Girl: "She'd give me h— because they are her cigarettes."

### FAMOUS SAYINGS REVISED

Now is the time for all good acts (and poor ones), to accept a cut in salary.

### A WISE CRACKING DAME

She—Do you play "Put and Take?"

He—Sure, I do.

She—Well, put on your hat and take the air.

### HE BELIEVES IN SIGNS

Jack—I don't call on my sweetheart Belle any more.

Ben—Why not?

Jack—I went to her house last week and she was ill, so I didn't go in.

Ben—How do you know she was sick?

Jack—I saw a sign on the door "Bell out of order." (Page Bard and Pearl.)

### SYSTEMATIC

We called on a certain friend of ours the other night who is the father of a youngster two years of age. Soon we heard a female voice calling "Peter dear." We said "Your wife is calling you." He said "No, she's calling the baby." "You'll hear her call me in a minute."

### WISE CRACKS

He's so dumb he thinks a hurricane is a walking stick.

### HINT FOR DANCERS

When in doubt do the "over the foot" step and you are bound to get a hand.

### SQUIB FOR STAGE HANDS

He's so dumb he thinks a fly-floor is a place where they breed flies.

### HIS PET BIT

Gus Hill's pet bit is "Pick up my old hat."

### NOT SIGNED AS YET

"Babe" Ruth has not signed contracts for his vaudeville appearance next season.

### NO ROYALTIES REQUIRED

He—"I'd give anything for a drink of whiskey."

Him—"Control yourself! What do you do when you're in a country where there isn't any prohibition?"

### MAYBE THE WALDORF-ASTORIA

An actor, who has been laying off for some time, entered the N. V. A. barber-shop last week. He had lived in three different hotels in the past week, and now announced to Joe Pennell, the boss-barber, that he was moving again.

"Where are you going now," asked Joe. "To the Palace," replied the vaudeville.

"Is that so?" Joe exclaimed,—"where are you next week?"



## LONDON

## PARIS

## FOREIGN NEWS

## SYDNEY

## MELBOURNE

# MANAGERS SUBMIT CUT SALARY PROPOSITION TO VARIETY ACTORS

**Poor Business Combined with Tax Responsible for Request for Drastic Cut—Plan Submitted Suggests Cut Varying from Eight to Forty-Eight Per Cent**

LONDON, June 26.

The first movement towards reducing the salaries of the variety artists was made last week by a committee of the variety managers who approached the Variety Artists' Federation on the subject of decreasing the salaries being paid to actors and actresses in proportion to the decreased receipts at all the theatres. While the constitution of the Federation does not allow the organization to interfere in the matter of salaries of artists, which amount must be settled between artist and manager, an invitation from the managers to the Federation to hold a conference regarding the matter was accepted.

The meeting was held at No. 25 Charing Cross Road, with Charles Gulliver, R. H. Gillespie, W. S. Gordon Michie and Walter Payne representing the managers, and Albert Whelan, Tom Clare, Ernest Hastings, Percy Honri, Jack Pleasants, Neil Kenyon, Harry Weldon, Whit Cunliffe, Lauderdale, Maitland, Hymack, Fred Russell, Arthur Prince, Monte Bayly and Albert Voyce present on behalf of the Variety Artists' Federation.

The managers presented facts and figures to show how serious the situation is at the present time, and requested that the Federation do its part to help keep the variety business going. When questioned as to what answer would be given if the artists were to ask why they were requested to help bear the managers' losses, when they did not share in the profits, the reply was given to the effect that the major portion of the boom period surplus had already been swallowed up in extra taxation, and other expenses, and recent dividends had been paid out of reserve funds. Unless the artists were prepared to help, stated the managers, a great number of managements would be forced into liquidation.

The artists were submitted the following plan to consider by the managers for the reduction of salaries:

That for a period of one month from a mutually arranged date every artist, when performing in London under a contract in excess of £10 per week should agree to accept £10 plus 50 per cent of the remainder of the salary contracted for. This scheme, if accepted, would work out as follows:

£12 acts would receive £10 plus £1.  
Total, £11. 8 1/3 per cent cut.  
£15 acts would receive £10 plus £2 10s.  
Total, £12 10s. 16 2/3 per cent cut.

£20 acts would receive £10 plus £5.  
Total, £15. 25 per cent cut.  
£30 acts would receive £10 plus £10.  
Total, £20. 33 1/3 per cent cut.  
£35 acts would receive £10 plus £12 10s.  
Total, £22 10s. 35 5/7 per cent cut.  
£40 acts would receive £10 plus £15.  
Total, £25. 37 1/2 per cent cut.  
£50 acts would receive £10 plus £20.  
Total, £30. 40 per cent cut.  
£100 acts would receive £10 plus £45.  
Total, £55. 45 per cent cut.  
£200 acts would receive £10 plus £95.  
Total, £105. 47 1/2 per cent cut.  
£250 acts would receive £10 plus £120.  
Total, £130. 48 per cent cut.  
£300 acts would receive £10 plus £145.  
Total, £155. 48 3/5 per cent cut.

Fifteen pounds was suggested as a basic salary for the provincial salaries.

The managers also suggested an alternative plan. Under this one, every theatre under their control might be assessed at a certain figure, based on the receipts of past and corresponding periods. If the takings of any such theatre fell from ten to sixty per cent of the assessed figure, then the artists would be paid accordingly.

When the conference was concluded, the committee representing the Federation, discussed the matter in their office. The V. A. F. chairman was instructed to write to the Entertainments Protective Association as follows:

After paying due regard to the proposals put forward by yourself and your colleagues at the conference between members of the E. P. A. and the V. A. F., my conferees desire me to advise you that if the L. T. V., Moss Empires, Ltd., the Stoll Offices, and the Syndicate Halls will be good enough to supply the V. A. F. with a list of the artists (and their addresses) likely to be affected by the said proposals, the Federation will approach each artist personally with a view to obtaining a canvass upon the matter.

You will, I hope, realise that the V. A. F. deputation have no alternative but to send the aforesaid proposals out to those concerned, for the reason that all considerations as to the salary the artists should accept or any variation of the amount when once contracted for, is a personal matter entirely, and one which the V. A. F. is, by its constitution, barred from interfering with.

I may add that my colleagues wholly approve of your proposals being submitted to the artists concerned, and in the manner I have indicated.

## COPYRIGHT SHOW STILL GIVEN

LONDON, June 26.—The "copyright performance" is still in use, though entirely useless and unnecessary. The most recent one to be given was that of "The Balance," a play produced by Tom Walls and Leslie Henson, Ltd. The entire ridiculous performance of having at least one person pay admission to see it was gone through at the Shaftesbury, where the performance was given. These "copyright performances" became unnecessary when the new copyright act of 1911 came into existence. At present such a performance doesn't mean a thing except the waste of time of those concerned.

## TRIX SISTERS IN PARIS

LONDON, June 26.—The Trix Sisters have sailed for Paris, where they will play several weeks. They will be seen again in London on July 10.

## SHAW PANS THE PRODUCERS

LONDON, June 24.—Bernard Shaw, who addressed the Society of Authors and Composers last week, took a strong slap at the producers and advised the writers to look after their money and let the producer look after the art.

"When you are dealing with people who are connected with theatres or films," he said, "there is no definite standard of honesty."

Mr. Shaw said that the traditions were all wrong because the subsidiary rights had become so enormously more valuable and the business people had become more rapacious. He said the subsidiary rights in the old days were worth about \$200, but that nowadays the cinema rights of a serial story might be worth \$50,000. Mr. Shaw added that he had been offered \$100,000 yearly for five years on the condition that he deliver two film stories yearly.

"In spite of all our campaign against publishers' agreements," he went on, "the last few years have produced publishers' agreements which would make the worst sharks of forty years ago blush. In their business, in order to keep going at all, a series of adventures has got to be risked, and a great many of them will be failures. The thing is a continual gamble, in which out of every ten or twenty a success will have to pay for all that's gone before."

"Don't lunch with a publisher or film person and think that because he is such a nice chap he won't do you. As a matter of fact he won't do you. He is simply out to exact the most he can. It is not dishonest to get the best terms."

He told of having been interviewed by a great film producer who said that he had no mercenary motives but wanted to elevate the people and see that the authors got their rights. "I said to him: 'The difficulty between us is that you care for nothing but art and I seem to care for nothing but money.'"

Mr. Shaw advised authors that if publishers or producers wanted to talk art to say to them: "That does not interest me. I create art. What is important to me is money. You look after the art. I'll look after the money." He added that at the beginning of his career he did not sign a single agreement that he did not draft himself.

Several prominent authors urged beginners never to sign away the ultimate control over their work, as it was better to take a low royalty than to lose control.

## "OLD VIC" REOPENING

LONDON, June 26.—The "Old Vic" Theatre here will be reopened to the public on September 16 as a result of a cashier's check for 30,000 pounds which has been received from an anonymous source by Lillian Baylis, who has been manageress of the theatre for twenty-five years. The theatre, which is one hundred and four years old, will be entirely rebuilt and redecorated. New dressing rooms and a new stage will be built. Meanwhile the Restoration Fund for the theatre will continue to receive donations which can be used always.

The opening of the theatre will be under the direction of Robert Atkins as producer again and most of the former company. The opera season will be resumed on October 5 with "Cavalleria Rusticana."

## "SPANISH LOVERS" OPENING

LONDON, June 19.—"Spanish Lovers" will open at the Kingsway Theatre shortly, being scheduled to follow "Other People's Worries" which closed there recently. "Spanish Lovers" will be the production of Benimo and his associates.

## "BAT" PASSES 150

LONDON, June 19.—"The Bat" has passed its one hundred and fiftieth performance here. It is playing at the St. James Theatre.

## "QUARANTINE" CLEVER COMEDY

LONDON, June 26.—A fairly good comedy, though somewhat light in its construction, was presented at the Comedy Theatre here by J. E. Vedrenne, called "Quarantine," in four acts, written by Frynn Tennyson Jesse. The play was produced in London after only a week's try-out at the Royal, Brighton.

Tony Blunt has arranged to elope with the wife of his cousin on a ship called the "Angostura." Pamela, the cousin's wife, is prevented from meeting Blunt by her cousin, Dinah Partlett, who takes her place on the steamer and in the cabin. Blunt has already registered their names as a "honeymoon couple." Dinah had intended to leave the ship shortly before it sailed, but a wireless comes in which announces that the ship is in quarantine, owing to an outbreak of a plague, so arrangements are made for Dinah to sleep with her maid, and Tony outside. Meanwhile entanglements follow, and at the same time Blunt and Dinah fall in love with each other, Tony losing his affection for Pamela and leaves her to her husband. Thus all ends well.

Owen Nares, Tom Reynolds, Muriel Popem and Edna Best appear in the feature roles, supported by a capable cast.

## "SNAPSHOTS" SCORES HIT

LONDON, June 19.—"Snapshots," a new revue by Robert Hargraves and Stanley J. Damerell, with the dance numbers staged by Pat Rennie, has been presented at the poplar Hippodrome, and has scored a hit. Arthur Rigby also appears as the main comedian in the piece, and is responsible in a great many ways for the success of the show, for his handling of the comedy and his characters is brilliant.

There are nineteen scenes in the show, staged well, and attractively dressed. It moves with speed, the book and music being breezy and bright. Mary Rigby puts over the song numbers in a pleasing voice, and Phyllis Beadon and Nellie Rennie are seen to advantage in many scenes. Adrian Ross and Winnie Goodwin score with some difficult acrobatic dancing, and Albert Grant also is successful in his comedy parts.

The musical scenes which stand out are "The Nightie Jazz," "In Honolulu," and "In Turkey," while for comedy, "Clara, the Cleaner," "In the Train," "Moving In" and "The Law Courts," serve nicely.

## SOPHIE TUCKER IN BENEFITS

LONDON, June 26.—Sophie Tucker is filing in her spare time when not appearing in "Round in Fifty" at the Hippodrome by playing benefits for those who are unable to go to theatres. She has sung for the blind soldiers at St. Dunstan's and in other hospitals, and has arranged parties to take a large number of children into the country on picnics lasting a full day.

## AMUSEMENT TAX OFF

CAPETOWN, South Africa.—The addition to the amusement tax which was projected by the Administrator of the Cape Province, Sir Frederic de Waal, has been abandoned. The proposal met with strong objection from the public, as it would have doubled the present tax, and ruined theatrical enterprises in South Africa.

## "TILLY" CLOSÉS

LONDON, June 26.—The revival of "Tilly of Bloomsbury" at the Strand Theatre has closed. The new production for that house is "La Caduée," which has been adapted by Jose Levy from the play by Andre Pascal. Arthur Bourchier and Captain Aaronsohn are producing it. Bourchier, Miss Kyrle Bellew and Carmen Neville are the principals in the cast.

## "PEDLAR'S PIE" IS CLEVER

LONDON, June 26.—Louis Rihl presented a new revue called "Pedlar's Pie" at the Richmond Hippodrome, which seemed to please the large audience and with some revising, should develop into a good show for the road. Rihl appears in the best part of the show, which is a scene called, "The Song of the Tinker," the producer appearing as the tinker. Madge Gregory sings with him in this scene and is very effective.

Miss Gregory has her big inning with a scene about "Songs That Live," which includes a dandy rendition of "Sally in Our Alley." Peggy Walsh scores with "Little Papoose." A dramatic scene called "Cupid in Starch and Corduroy" is done by Eric Woodburn and Elsie Ingle. The show is closed with a good finale billed as "The Four Seasons," done by the entire company.



Edna and Grace Dreon are doing a new double act.

Frank Morrell has joined the police force at San Diego, Cal.

D. D. H. returned to New York from England last week.

Will Mahoney has been signed for two years by the Keith office.

Beth Berri is this week the feature at the Walton Roof, Philadelphia.

Maurice C. Raymond is breaking in a new single on the Poli time.

Chic Sale is this week headlining the bill at the Boston Theatre, Boston.

John Steel is headlining the bill at the Majestic Theatre, Chicago, this week.

The Watson Sisters have signed with I. H. Herk for one of his Unit Shows.

Gertrude Barnes is having a new single written for her by Blanche Merrill.

Leonard Kramer and Ed Griffen have teamed up in a new singing and comedy act.

Milton Berle, of Kennedy and Berle, is vacationing at Arkville, in the Catskills.

The Strand Trio closed their season at the 105th Street Theatre in Cleveland.

Fritzi Scheff is headlining the vaudeville bill at Keith's, Washington, this week.

Harry Warden and Staney Mack open for a tour of the Loew circuit this week.

Irene Franklin will tour the Proctor houses. Phil Baker will be at the piano for her.

Officer Hyman has been given a route over the Loew circuit. He will open at Atlanta.

Marion Hutchins has replaced Rhy Derby in "The Goldfish," at the Astor Theatre.

Irving Berlin is on his way back to New York after an extended trip across the pond.

Jack Manion and Buddy Walsh have combined in a new golf act called "Pro and Con."

Nonette is recuperating at her home after undergoing an operation for appendicitis.

Faber and McGowan will open a tour of the Orpheum circuit in Sioux City on August 20.

Elgin Brothers have been routed to play the Loew Southern houses by Abe I. Feinberg.

Joseph Glick, manager of the Shubert, at Kansas City, is spending his vacation in New York.

Dillon and Milton have been given a route over the Loew circuit, booked by Abe I. Feinberg.

Willie Berger, formerly of the W. V. M. A. is now engaged in the promotion of aeroplane trips.

Jean Adair has been engaged for a role in Sam H. Harris's new production "It's A Boy."

## ABOUT YOU! AND YOU!! AND YOU!!!

Jack Linder became the proud daddy of a baby girl on Saturday, June 17th. Her name is June.

Charles Lawrence has been signed to appear in "It's A Boy," the new Sam H. Harris production.

Basil Lynn and Billy Howland sailed on June 24 for England, where they will play eight weeks.

H. D. Devitt and Company in a new act will play the Keith time opening next week at Toledo.

Rube Demarest and Barney Williams are back in New York after playing several weeks out of town.

John Hendricks has been added to the cast of "Sue Dear," which opens at Long Branch on July 3rd.

Johnnie Blanton and Billie Richie, "The Sunflower Twins," are rehearsing a new blackface offering.

Nick and Gladys Verga have been given a route over the Loew circuit, booked by Abe I. Feinberg.

Lucille Chalfant, this season in vaudeville, has been engaged for the new Greenwich Village Follies.

Edwards and Edwards have been given a route over the Loew circuit, booked by Abe I. Feinberg.

James B. Carson, now in vaudeville, has signed for one of the Barney Gerard Unit shows for next season.

Kitty Gordon will start her four week engagement as hostess at the Rainbow Gardens, Chicago, on July 3.

Cahill and Romaine will open for a tour of the Keith circuit at Keith's Philadelphia on September 11.

Richard Pitman has been added to the cast of "It's A Boy," which is being produced by Sam H. Harris.

Anita Clarendon, well known performer, was married to William Trevor, at St. Thomas's Church last week.

Mrs. Elizabeth Hannaford, of the Hannaford family, is confined to St. Joseph's Hospital at Nashua, N. H.

Jack Goode and Ada Young have combined in a new comedy act called "Colored—But Not Born That Way."

Ad. Pincus will appear under the direction of Milton Hocky and Howard J. Green in a new novelty act this week.

I. R. Samuels, of the Keith office, sailed on the Olympic for London last week. He will be gone about six weeks.

Norwood and Hall closed their season in Keith's Washington and are now vacationing at their home in Freeport.

Agnes Atherton has been added to the cast of "That Day," which the Belmont Repertory Company is producing.

Victor Moore acted as "Skipper" at the first show of the season held at the Lights Club, at Freeport, last Saturday.

Paul Roberson who recently closed with "Taboo," has been added to the cast of "Shuffle Along," the colored revue.

Beeman and Grace who headlined the bill at the Pantages Theatre, San Francisco, last week are originally from that city.

Sam Bernard, accompanied by Mrs. Bernard, sailed last week on the Olympic, bound for England and the continent.

Briggs French has been engaged by Morris Green to stage a Shubert unit which will go into rehearsal the middle of July.

Genevieve Finlay, concert artist and native of Syracuse, is back in her old home town, on the bill this week at Keith's.

Minerva, the South Sea Island dancer, opened last week at Martin's Cafe, Atlantic City, booked by LeBlanc & Gilman.

Dorothy Bryant, executive-secretary of the Chorus Equity Association, returned from her two weeks' vacation on Monday.

Jack Rose last year with Georgie White's "Scandals," is now in vaudeville and this week is at B. F. Keith's Syracuse.

Elsie Burgher, vaudeville actress, is spending several weeks with her family in Detroit, having left for that city last week.

Francis Neilson has been added to the cast of "That Day," which is being produced by the Belmont Repertory Company.

Marjorie Campbell is this week playing the leading role in "Tiger Rose" with the McLaughlin Stock Company at Cleveland.

The Keen Twins, Margaret and Elizabeth, have been engaged to appear in "Daffy Dill," the new Hammerstein production.

Ed Healey and Alan Cross have closed their season and will open for a tour of the Keith time at Shea's Buffalo on Aug. 14.

Anna May Belle, formerly featured in Steed's Septette, is now rehearsing a new dance single in which she will open shortly.

Grace Reals has been engaged for a role in "The Inevitable," in which Maria Bazzi will make her English-speaking debut.

Gordon Dooley, Regal and Moore and Owen McGivney, were among the 675 first cabin passengers to sail last week on the Olympic.

Mary Haynes will do a new act next season by Hugh Herbert and Con Conrad. She has been doing a single on the Keith circuit.

Irving Sherman, who was formerly connected with the Shubert Vaudeville Exchange, is now connected with the Max Hart offices.

Billie Rainsford, a Brooklyn girl of seventeen, has just finished a four months' tour with the Pat Rooney act, "Rings of Smoke."

Robert J. Cole, well known newspaper man, is now connected with the publicity department of the Affiliated Theatres Corporation.

Pearl Bailey, vaudeville actress, is visiting relatives in Hartford, Conn., where she is convalescing from a recent nervous breakdown.

Roscoe Ails and Kate Pullman with their orchestra opened on the Keith circuit last week following the closing of "Hollywood Follies."

Fern, Bigelow and King sailed on Tuesday, June 27 for England, where they will open on July 10, in the Brighton Hippodrome.

Wright and Dietrich are completing their tour of the Keith circuit. This week they are playing at the Keith 105th St. theatre in Cleveland.

Lou Eve Garrette, of Garrette and Galloway, has been signed to appear at the Crystal Palace Roof in Galveston, Texas, for the summer.

Ed Hutchinson and Florrie Flourie are at the heading of a new musical act called "My Radio Company," with a supporting company of six.

James Rennie, recently with the David Belasco production "Shore Leave," is now in stock and is with the Garrick Players in Washington.

Abe Brinn, assistant to Floyd Scott, director of publicity for the Orpheum circuit, was married to Miss Schwartz last week and is now on his honeymoon.

Eddie Cantor, who closes his engagement in "Make It Snappy," at the Winter Garden on Saturday night will sail for Europe on the *Aquitania* on July 4th.

John Craig, the legitimate actor is making his vaudeville debut this week. He is appearing at B. F. Keith's, Boston, in a dramatic sketch called "Behind the Scenes."

Lina Baskett, the well known dancer and picture actress of California is now on her way east to open the latter part of August with Ed. Janis in his new vaudeville act.

Bertha Mann, Hedda Hopper, George MacQuarrie, Frederick Truesdale, Raymond Hackett, Howard Fielding and Henry Mowbray are members of the cast of "That Day."

Frankie Payton, who closed last week with Earl Cavenaugh's "Last Night" act, left last Sunday for her home in Vincennes, Indiana, where she will spend a month with her family.

Peggy Marsh and her husband, "Buster" Johnson have started out in their new Packard on a trip through the Adirondacks. They intend to spend most of the summer at one of the camps in the mountains.

Maxine Brown has been engaged for the leading ingenue role in "Sue Dear" which comes into New York on July 10. Miss Brown was formerly Donald Brian's dancing partner in "Buddies" and later ingenue dancer in the revival of "Floradora."

Pal and Ernie Stanton will sail for England on July 17th, where they will tour the Moss-Empires Theatres. They will return to this country in time to open for a two-year tour of the Orpheum and Keith circuits, beginning September 15th in Minneapolis.



**BIG SHOW FOR HIPPODROME**

The Hippodrome next season will revert back to its old policy of elaborately staged productions and large casts. Up until last season when retrenchment was attempted in an effort to take no unnecessary chances with the depressed business conditions, the Hip always had the most elaborate shows in the country. Last year's policy, however, with its reduced production and shortened cast, was not particularly successful, even though admission prices were cut in half. There was no sensational feature in the last show, something the public has been accustomed to expect.

R. H. Burnside not only will stage and create the Hippodrome show next season, as he has in the past, but he will also assume the duties of general manager, the office which Mark Luescher, now with B. F. Keith Vaudeville, previously held.

Charles Dillingham returned from Europe last week with the announcement that among the foreign acts he had signed up for the Hip show were Orlando's troupe of sixty trained horses, Ginnett's riding act depicting an English hunt, Long Tack Sam, the Chinese magician, and several French acts. Orlando's troupe of horses is said to be one of the most impressive acts even seen in Europe or England.

Mr. Dillingham has also acquired the American stage rights for four foreign plays, two English and two French, both of the latter musical comedies. He will present next season in New York John Galsworthy's "Loyalties," which is one of the hit shows in London at present, "Tons of Money," by Will Evans and Valentine and "Dede" and "Ta Bouche," the last two being musical shows playing in Paris now.

Preparations will begin immediately for the production of the Hippodrome show and also for "The Punch and Judy," Jerome Kern, Anne Caldwell and Hugh

Ford's musical comedy, Dillingham stated. The latter will have Fred and Adele Astaire and Joseph Cawthorn in the cast.

Allan Pollack will open on tour in "A Bill of Divorcement" early in September, and Dillingham will also produce plays by Rida Johnson Young, Eugene Walter, Edward Locke, Marie Conway Oemler, Montague Glass and Jules Eckert Goodman, Fred de Gresac and William Le Baron.

One of the main reasons for the cutting down of the Hip show last season was the terrific expenses attendant to the handling of the immense productions. The season before last 200 stage hands were employed, with a salary list of around \$10,000 a week for them alone. Last season, with the reduced production, only about 60 stage hands were used.

**NORWORTH IN THIRD SUIT**

Jack Norworth, known in private life as John G. Knauff, is again the defendant in a divorce action brought by his third wife, Mrs. Mary Johnson Norworth, the action this time being brought in Trenton, N. J. The present Mrs. Norworth started an action for divorce in 1916 but it was dropped before being tried, by the consent of both parties. The present plaintiff is Norworth's third wife.

The singer's first wife was Louise Dresser who won an interlocutory decree of divorce in March, 1908. Norworth then married Norah Bayes and the team of Bayes and Norworth scored a distinct musical comedy and vaudeville success for a number of years. Norah Bayes obtained a divorce from the performer in March, 1913, naming Mary Johnson as co-respondent. Two weeks later Norworth married Miss Johnson, at that time a member of the "Little Miss Fix-It" cast.

The present action is based on alleged

desertion. There are two children, the older, Edward Fields Norworth, being 8 years of age and John Robert Norworth, 7. The Norworth home is at Bound Brook, N. J.

Norworth filed a voluntary petition in bankruptcy about a year ago, giving his liabilities as \$17,104 and no assets.

**"BLOSSOM TIME" CELEBRATES**

"Schubert Memorial Week" which celebrated last January the 125th anniversary of the birth of Franz Schubert, was inspired by the representation of "Blossom Time" and was observed not only in New York but throughout the nation by schools, conservatories of music, theatres, churches, musical societies, symphony orchestras, grand opera companies and musical magazines. Many of the leading artists of the concert stage contributed their services to honoring the birthday of the "greatest song writer who ever lived."

"Blossom Time," which is undoubtedly the widest known and most popular operetta ever produced in America, will continue indefinitely at the Ambassador. Next season it will be presented throughout the country, playing in Chicago and other principal cities between New York and San Francisco.

The 300th performance of "Blossom Time," the operetta with Franz Schubert's music, was celebrated recently at the Ambassador Theatre. The occasion was observed by special features which included the appearance of the two touring companies now being organized, in the ensemble scenes and the rendition of Sigmund Romberg's adaptation of Schubert's "Hark! Hark! the Lark" and "Who Is Sylvia?" by Bertram Peacock, Olga Cook and Howard Marsh, who sing the leading roles in the operetta. Many theatre parties attended the event. One hundred members of the Mecca Temple of the Mystic Shrine were present and prom-

inent musical artists, including Raoul Vidas, the French violinist, and Evelyn Scotney, soprano with the Metropolitan Opera Company, entertained friends.

"Blossom Time" was produced on September 29 last and has been one of the leading successes of the season. The capacity of the Ambassador Theatre has been filled at almost every performance, and the records at the playhouse show that more than 400,000 people have attended the operetta since its premiere.

**INT. ASSOC. GOVERNORS MEET**

The new Board of Governors of the International Theatrical Association held its first meeting on Friday of last week. A second meeting will be held this week, at which the members of the Labor Committee will be appointed. The Labor Committee last year was made up of Ralph Long, Alfred E. Aarons, Abe Levy and Ligon Johnson. Some of the most important work of the Association is delegated to the Labor Committee which will meet with the executive councils of the International Alliance of Theatrical Stage Employees and the American Federation of Musicians to arrange new working terms and wage scales for the season beginning September 1st.

At the recent national conventions of the stage hands' and musicians' unions the delegates passed resolutions giving their respective executive councils power to negotiate with the managers for next season's contracts. President Jos. N. Weber, of the musicians' union, and President Charles Shay, of the stage hands' union, have been in Cincinnati for the past two weeks attending the convention of the American Federation of Labor, and are expected back in New York this week. The Labor Committee of the I. T. A. will probably confer with the executive councils of the two unions during the early part of July.

# HOT

The New "Wang Wang Blues"  
by the same Writer.

"You can't go wrong  
With any FEIST song"





## WAR ON SCENARIO SCHOOLS

War to the end on alleged fraudulent correspondence schools of photoplay writing and agencies which assert that they are able to sell stories to movie producers, was declared last week by the Screen Writers' Guild of the Authors' League of America. According to local members of the Guild, the great part of whose members reside in California, Federal and State prosecutors will be asked to deal with what they declare to be a growing and far-reaching fraud, whose effects will in time react upon the entire picture industry if not checked.

An advertisement in the daily newspapers last week, announcing that the Guild is undertaking an investigation, said:

"What has been your experience? In answering, please furnish all possible correspondence. Address Screen Writers' Guild, 6716 Sunset Boulevard, Hollywood, Cal."

The evidence gathered through this advertisement is to be made the basis of criminal proceedings, according to A. S. Le Vino, of 100 West Fifty-ninth street, scenario writer and one of the organizers of the Guild. At the same time, he said, efforts will be made through a campaign of public education to make the people understand that they are only throwing away their money and time in succumbing to the lures of the correspondence courses in photoplay writing and of the self-styled selling agencies.

Will H. Hays, with whom the situation had been taken up, had requested the Guild to assume the task of protecting the public, according to Frank E. Woods, president of the Screen Writers' Guild.

According to Mr. Le Vino, thousands of persons, from all walks of life, have paid and are still paying from \$10 to \$200 for worthless "courses" in playwriting. One concern, which advertised that it had a

close selling connection with one of the largest producing companies, had not only never sold a play to it, but had never even submitted one, Mr. Le Vino said.

## DENOUNCES DANCE HALLS

DENVER, June 24.—Denouncing dance halls as "ticket offices to hell," John Hipp, Denver lawyer and noted crusader in the West in the campaign for national prohibition, has joined forces with the Denver Federated Church council in a movement to close all public dance halls in this city.

The art of terpsichore, as practised to the strains of modern jazz music was bitterly attacked by Mr. Hipp, who characterized jazz dancing as the "quintessence of carnality."

"When I charge that dance halls are ticket offices to hell," Mr. Hipp said, "I speak with knowledge of the hellish conditions that prevail in these places."

"I take no issue against dancing as dancing. I have no doubt that dancing, when properly done, is an excellent exercise and is conducive to grace and beauty. Dancing has been the handmaiden of religion and of art, but it has been prostituted in recent years.

"If we are to have men and women worthy to become parents of the coming generation we must abolish the present-day dance hall as we have abolished the saloon."

Hipp declared that innocence could not endure in dance halls where the "atmosphere is heavy with sensual music, and men and women seem to be held together with adhesive plaster."

## "GIVE AND TAKE" GOT \$260,000

SAN FRANCISCO, June 26.—The Kolb and Dill Company, in "Give and Take," closed this week in Portland, after playing to a gross of \$260,000 for the twenty weeks of the run and keeping going six weeks longer than last season.

## CLARIDGE TO BE OFFICE BUILDING

The Claridge Hotel, well known to members of the theatrical profession, has been leased to Morris Glaser of Cleveland, Ohio, and will be turned into a business building.

L. M. Boomer, president of the Claridge Hotel Company, Inc., said that although the Claridge had obeyed the prohibition laws implicitly, the non-enforcement of the prohibition laws in other restaurants and hotels had led business away from his hotel and made the Claridge unprofitable as a hotel proposition.

The Claridge was built in 1912 by Charles E. Rector and for some time was known as "Rector's" and was one of the noted spots along the White Way. After Mr. Rector's death a company was organized to take over the property as a hotel and restaurant and another place known as "Rector's" was opened further up Broadway, catering to the dining and dancing crowd. In his statement issued yesterday, Mr. Boomer says:

"With the advent of prohibition in 1918 the Claridge suffered as all restaurants did. Not until the non-enforcement of the Eighteenth Amendment became a serious factor did the owners of the Claridge decide it was necessary to give the hotel up as diners were enticed by the non-enforcement to other eating places. The Claridge as a law abiding institution lived up to the letter and spirit of the law. It soon became apparent that the only successful use of the building under such inequitable conditions would be for commercial purposes."

## MAUD FAY TO MARRY

SAN FRANCISCO, June 26.—Miss Maud Fay, grand opera singer and member of one of the oldest families in this city, announces her engagement to Captain Powers Symington, U.S.N. They will be mar-

ried at the Fay home on July 12th and will leave the following day for New York, to which place the captain has been transferred.

## "FOLLIES" GIRL GETS SERVICE

CHICAGO, June 26.—After six months of futile attempts to serve Gordon C. Thorne, clubman, with a summons in the \$100,000 breach of promise suit brought against him by Mary Lygo, former "Follies" beauty, Mr. Thorne was officially made cognizant of the suit today when Mary herself took a hand.

Miss Lygo met Deputy Sheriff Tom Morrison in the office of her attorney, Charles E. Erbstein, during the forenoon, and accompanied him to the Congress Hotel, where Thorne resides. They spotted his Rolls-Royce standing in front and the deputy posted himself there. But the Thorne chauffeur, according to the deputy, notified Thorne. The latter left by a back door.

Mary suggested the telephone. They trailed Thorne to the home of his mother, Mrs. Katherine C. Thorne, 3314 Sheridan road, and notified him that "Mary was on his trail and would find him sooner or later." When he learned of this he submitted to the summons.

**COST \$119 TO LOSE**

Judgment for \$119 was entered yesterday against Mme. Nina Morgana as the aftermath of her suit for \$10,000 damages against the Chicago Opera Association. Mme. Morgana charged that the Opera Association used her likeness in connection with advertising its New York season after her contract had expired.

Supreme Court Justice McCook decided that the Opera Association was entitled to use Mme. Morgana's picture and that she had not been damaged by its use.

# LIPS

# HEAR IT NOW!



He's got hot lips — When he plays Jazz, — He draws out steps, —



# MELODY LANE

## TWO NEW BILLS BEFORE CONGRESS ATTRACT MUSIC MEN'S ATTENTION

**One to Regulate Trade Associations Interests Music Men's Association Which Is Considering Supporting It—  
Meeting to Be Called**

Two bills recently introduced in Congress by Senator Edge, Senate Bill No. 3385 and Joint Resolution No. 188, are being carefully studied by music publishers who are members of the Music Publishers' Protective Association, on the advice of E. C. Mills, chairman of the executive board, who brought the proposed measures to the notice of the Board of Governors at their last meeting, held on June 30th. Mr. Mills advised that No. 3385, "to regulate trade associations, and for other purposes," be read by the publishers, as well as their attorneys, and their comment compared. With certain modifications, he believes that the bill should receive the earnest support of the M. P. P. A.

Joint Resolution No. 188 is for the purpose of creating a committee to investigate existing conditions of industry and commerce, and to recommend legislation defining the rights and limitations of co-operative organizations such as the Music Publishers' Protective Association, for instance. Pending the next meeting of the association, careful study of the bill will be made at the M. P. P. A. office, and comment prepared and it is hoped by Mr. Mills that in the meantime he will have received the comment and suggestions of publishers and their counsel for the various members.

Senate Bill No. 3385, which has been referred to the Committee on Commerce, reads in part:

"Sec. 2. That every trade association (unless excused by the (Federal Trade) commission and only to the extent that it shall be so excused) shall file with the commission a statement of its general character and proposed activities, a complete list of the names and addresses of its members, officers, directors, committees, or other managing agents, together with a true copy \* \* \* of its by-laws, of the minutes of all meetings, and of resolutions and of all agreements of any nature whatsoever, express or implied, whether between the members of the association as such, or between the association or its members as such and others, and of all changes, modifications, or cancellations thereof.

"Sec. 3. That every trade association shall (unless excused by the commission and only to the extent that it shall be so excused) file with the commission, under such regulations as the commission shall establish, all statistics collected by said association, or for the benefit of said association, or its members as such, as to production, shipments, stocks on hand, contracts, prices, credit information, and all other statistics of any nature whatsoever respecting the trade; and on request of the commission the members of any such association shall furnish to the commission such additional statistical information with respect to their own business as the commission may require. The commission may give publicity to all statistics, or to such part thereof as in its opinion will be

for the interest of the public. Unless prohibited by order of the commission as provided in Section 6 of this Act, the association may distribute among its own members any statistics so filed or give them such additional publicity as the association may see fit."

Section 4 sets a sixty-day limit as the time to be allowed after the passage of the Act, for the filing of information and prescribes the method for filing the information required in Sections 1 and 2, also penalties for failure to comply, and for making any false entry in such information as may be filed.

"Sec. 5. That after the passage of this Act every trade association shall file with the commission written notice of the time, place, and character of every meeting of such trade association, or any committee or subcommittee thereof, at least seven days in advance of the time such meeting is to be held, and shall permit the commission, if it sees fit, to have a representative or representatives present at any such meeting, and the commission is hereby authorized by general or special order to prescribe the form of such notice and to waive or increase or decrease the time limitation herein stated with respect to such notice.

"Sec. 6. That any trade association may request from the commission a specific ruling with respect of the legality of its plan of organization as expressed in its constitution or articles of association, and by-laws and any agreements or contracts between the association and its members, which constitute the working basis of the association. \* \* \*

"Sec. 7. That whenever, either upon application of any trade association under the provisions of Section 5 of this Act or otherwise, the commission shall have reason to believe that the conduct of any trade association or any agreement or practice made or recommended by such association is in violation of the anti-trust laws, it may summon such association, its members, officers, and agents to appear before it, and if after due hearing, under such regulations as the commission may prescribe, the commission shall conclude that such conduct, agreement, or practice is in violation of any of the anti-trust laws, it may, by a written order specifying in what respects such conduct, agreement, or practice is in violation of the anti-trust laws, require such association, its members, officers, and agents to cease and desist from such violation."

The opening paragraph of Joint Resolution No. 188 explains itself:

"Creating a committee to investigate existing conditions of industry and commerce in the United States for the purpose of recommending to Congress legislation defining the rights and limitations of co-operative organizations as distinguished from illicit combinations in restraint of trade."

### ROSEN NOW PITTSBURGH MGR.

Maurice Rosen of the New York offices of Jerome H. Remick & Co. left Friday for Pittsburgh, where he will represent Remick's in a general capacity for an indefinite period. Mr. Rosen arranged to campaign in Pennsylvania in order to be near his mother, who resides in Pittsburgh and who is seriously ill.

A new waltz harmony number is being released this week by Remick's, entitled "Down Virginia Way," by Jack Yellen, Abe Olesman and Gladys Gilbert.

### FISHER AND CONRAD WRITING

Fred Fisher has written his first song with Con Conrad, who recently returned from abroad, and is releasing the song as fast as he can get it out. The title is "Everything Is Going to Be All Right," and has many extra comedy versions.

### CONGRESSMAN'S WIFE WRITES

WASHINGTON, June 26.—Mrs. Rhea Watson Cable, wife of Congressman Cable of Ohio, has written several songs, some of which have been well received here.

### CONRAD BACK FROM EUROPE

Con Conrad, song writer, returned last week from Europe on the S. S. Rotterdam after a three months' trip during which time he visited all of the principal cities on the continent. He brought back with him many new songs, but with two possible exceptions did not place them because he does not think the time propitious for song writing. He expects to return in January to Austria-Hungary where he has been engaged to write an operetta; also he has contracted to write a London revue and stage it.

The show business in Europe, especially in England, said Conrad, is very bad. In London, managers, he found, were deluged with acts and did not know what to do with them. He does not advise any show people to go to England unless they have something definite in view.

Two American institutions, according to Conrad, are knocking them dead on the continent. One of them is the American song and the other is the American bar. The former have set the natives crazy all over Europe and every little hamlet play and sing them. European writers are emulating the American style and are doing similar melodic phrases and tunes, in fox-trot tempo.

### "FLAPPER" SONG IN COURT

Philip Ponce, music man, was granted a temporary injunction last week against Eustace S. Townley, doing business as the Northern & Southern Music Co., Inc., of No. 1658 Broadway, restraining him from selling or distributing copies of a song known as "The Flapper." Ponce, who is in business at the same address under the name of the Philip Ponce Publications, alleges that he entered into a contract with Townley whereby the latter gave him the exclusive selling rights to the song, by the terms of which he was to pay Townley 5 cents on each copy sold.

The hearing of the argument on the continuation of the temporary injunction was set for Monday of this week, but was adjourned until next week. The plaintiff will move for an order compelling Townley to live up to the terms of the agreement.

### MUSIC MEN ASKED TO CONTRIBUTE

All the members of the Music Publishers' Protective Association have been asked to contribute something to help the orphans who lost their only home when the Israel Orphans Asylum burned down to the ground last week.

In behalf of the children and Judge Gustave Hartman, who is President of the Asylum, E. C. Mills has written a letter to the Publishers asking them to aid the cause, which is a project of Mr. Hartman's. The Asylum, before the fire, housed one hundred and eighty four orphans less than five years old. Until a new home is provided for them they will have to be taken care of. Checks may be made payable to Gustave Hartman and if sent to Mr. Mills will be forwarded to Hartman.

### M. P. P. A. ELECTS OFFICERS

At the last general meeting of the Music Publishers' Protective Association held recently the following were elected to the Board of Governors of the association: E. F. Bitner, Saul Bornstein, E. B. Marks, Jay Witmark, Chas. K. Harris, Louis Bernstein, Ben Bornstein, Walter Douglass, Will Von Tilzer and J. Keit.

At the meeting of the Board of Governors held June 21st, the following officers were elected to serve for another year: Louis Bernstein, president; Saul Bornstein, vice-president; J. Keit, secretary, and Chas. K. Harris, treasurer.

The personnel of present standing committees remains, for the present, unchanged.

### IRVING BERLIN RETURNING

Irving Berlin, who has been abroad for the past six weeks, is expected back during the first week in July.

### U. S. MUSIC IN JAPAN

American popular music, which has made a tremendous hit in Europe, is also about to invade the Orient and is finding a ready market there according to a representative Japanese music firm, which advises that there is going to be a considerable demand for jazz in their country both for the piano and orchestra.

U. Kitao Company, No. 56 Sannomiya-cho, 3-Chome, Kobe, Japan, importers and dealers at wholesale and retail in all kinds of musical merchandise, have written to a local music publisher who is a member of the M. P. P. A. and who generously referred the letter to the association so that the information may be transmitted to all of the members.

The Japanese concern has asked that three regular copies and three orchestrations of each new "jazz" composition be sent to it, and states that it intends to order one to two hundred copies of each desired composition.

They ask that they be given the best dealers' prices on this merchandise and suggest shipment c. o. d. According to E. C. Mills of the M. P. P. A., parcels post c. o. d. shipments destined for Japan are not accepted. As they have given bank references, they are being investigated. They also state that they are agents for "The Gibson instruments manufactured in Kalamazoo" and Ibach pianos manufactured in Germany.

While Mr. Mills is investigating the firm for the publishers' interest, he advises that three copies of regulars and orchestrations of "ruling hits" be sent them with invoice, as a sort of trial order to test the possibilities of the new market.

### BRADFORD MOTION HEARD

Argument was heard last week by Justice Marsh in the Supreme Court to punish Perry Bradford, doing business as the Perry Bradford Music Publishing Co., Inc., for failing to obey the recent temporary injunction handed down restraining him from selling, or collecting moneys for the sale of a song known as "He May Be Your Man, But He Comes to See Me Sometimes." The motion to punish was made by Lemuel Fowler, to whom the temporary injunction had been granted, through Attorney Abner Greenberg.

Bradford opposed the motion on the grounds that he had never been served personally with papers in the action. Justice Marsh reserved decision.

### GILBERT COMPANY MOVING

The L. Wolfe Gilbert Music Corporation is moving from their present quarters at No. 165 West 47th street, to the Broadway Central Building, at No. 1658 Broadway, where it will be located by July 1st. The new offices on the fourth floor of the building are being fitted up with all possible conveniences.

The professional department is working on two of their numbers, in particular the ballad "If You Like Me, Like I Like You," and the Southern rag song "Kentucky Echoes," both of which are showing up strong.

### PONCE SUES FRIEDMAN

Phil Ponce, songwriter, filed suit last week in the Third District Municipal Court against George A. Friedman, Inc., for \$594.86, alleged to be due since February, 1921, as royalties on the song "Susan." Ponce, through Attorney Abner Greenberg, also filed a bond and attached money of Friedman's held by Jerome H. Remick & Co., to cover the amount sued for.

### MILLS TAKES NEW SONGS

Jack Mills, Inc., has taken over two new songs this week which they will release shortly. One of them is by Ferdie Grofe, pianist for Paul Whiteman, and Irving Mills entitled "Stop Your Kidding" a fox trot novelty with many trick effects. The other is called "Jake the Sheik," by Jack Yellen and Milton Ager.



# BURLESQUE

## NEW CIRCUIT GETS UNDER WAY

MUTUAL HEADED BY DAVE KRAUSS

Formal application for incorporation papers for the new Mutual Burlesque Association, which will have from twenty to thirty theatres in the East, and which has been in process of formation for several weeks under the leadership of Dave Krauss, of the Olympic Theatre, New York, was made on Monday of this week. The new company is capitalized at \$100,000, and its capital stock is divided into 1,000 shares, par value of \$100 each.

The application for incorporation certificate was made through William Grossman, of the law firm of House, Grossman & Vorhaus. Several of the directors will probably be changed at a meeting on Wednesday of this week, attended by all the men interested in floating the new burlesque circuit, at which definite plans for the establishment of the company upon a firm basis will evolve.

The directors of the Mutual Burlesque Association are: David Krauss, Charles Frankel, Richard P. Tunison, of Newark, Abraham Singer, Jacob Ginsburgh, Meyer Kurz and Benedict A. Leeburger. The incorporators named in the papers are Meyer Kurz, Leeburger and Ginsburgh.

The purpose of the Mutual Burlesque Association, as outlined in the application papers, gives the new company practically every latitude in the operation of a burlesque wheel, from buying, leasing, renting and building theatres, to acting as agents for actors, managers and producers. The paragraphs in which the purpose of the company is explained cover every conceivable angle of the business.

While none of the men known to be interested in the new burlesque organization would make any statement regarding the plans for next season, it is generally understood that it will have at least twenty houses with as many shows. The shows will be produced mainly by men who have been or are at present connected with other burlesque companies. Many of those who were formerly associated with the American Burlesque Association will be given franchises. No producer who will have shows on the Mutual wheel will be allowed to produce for the other circuits, it is stated.

According to information received the Mutual will have two houses each in New York City, Brooklyn, Philadelphia, one or two in Boston, and one in Newark, Hoboken, Baltimore, Washington and other eastern cities.

Negotiations are now going forward, it is reported, for the inclusion of the Mannheim circuit of theatres in Ohio—about six weeks—in the Mutual wheel.

The shows on the Mutual wheel will in all probability play at no higher than \$1 top admission prices.

Dave Krauss is expected to be named as general manager of the Mutual Burlesque Association, which will open offices in the Romax Building, at No. 245 West Fifty-seventh street, in the course of the next ten days.

### SIGNED FOR UNIT

Jack Edwards, who is now in London with Jean Bedini's "Chuckles," and Dolly Manuel, who was with "Chuckles" when it toured the Shubert Circuit, have been placed under contract by Davidow and LeMaire for their unit. Edwards and Manuel will do an act in the first part and work in the afterpiece.

### CAN USE "FOLLIES" TITLE

William S. Campbell, who recently changed the title of his Columbia wheel show for next season to "Youthful Follies" will be permitted to use that title in connection with his show.

The Campbell show has for many years been known as "London Belles" and when he announced the change of title a protest was filed with the Columbia Amusement Co. by Barney Gerard, who has the show "Follies of the Day," which also plays on the Columbia wheel.

Gerard alleged that the word "Follies" in the title of both his and the Campbell show would result in confusion.

The Columbia directors decided that the title decided upon by Campbell does not conflict with the "Follies of the Day," and Campbell will therefore take his show out under that name.

### SHOW LASTS ONE WEEK

The musical comedy stock company which was produced by Bert Weston of the Blutch Cooper office, and opened at the Davis Theatre on Monday June 19, closed its engagement at that house on Saturday night, lasting exactly one week. Members of the show stated that it did not play to enough money to meet salaries.

### CLARK'S SHOW AT ROCKAWAY

Fred Clark's musical comedy stock company will open an all summer engagement at Morrison's Theatre, Rockaway on June 29. The cast for the first three weeks includes—Harry S. Levan, Gene Schuler, Flossie Everett, Madelyn Worth, Betty Boroughs and Harold Stern.

### SHAPIRO TO MANAGE UNIT

Harry Shapiro, who last season managed one of Arthur Pearson's shows over the Columbia Circuit, has signed with Barney Gerard to manage the unit in which Jimmy Hussey will be featured over the Shubert Circuit next season.

### SIGN WITH AL REEVES

Elinore Marshall will be with the Al Reeves Show next season. George Ward, Hilda Giles, George and Clara LeRoy, The Inter-National Four; Venita Pomfret, are also engaged for the same company.

### COLUMBIA SHOWS FOR IMPERIAL

The Columbia Wheel will play the Imperial Theatre, Chicago, next season, under a lease signed by Frank A. P. Gazzolo, for a term of ten years. The Imperial is located on Madison Street.

### MASTBAUM GETS BIJOU

PHILADELPHIA, June 26.—Jules Mastbaum has taken over the Bijou Theatre at this city. The Bijou formerly played burlesque shows booked by the American Circuit.

### SAM LEWIS IS REFEREE

Sam (Pool) Lewis has been given a license by the New York State Boxing Commission whereby he can referee bouts in New York City and any other part of the State.

### BERT WALTON WITH GERARD

Bert Walton has been signed by Barney Gerard to appear in one of the units that he will produce and which will tour the Shubert Circuit during the coming season.

### JUSTINE GREY FOR GAITES SHOW

Justine Grey will not be in burlesque next season, as she has signed for Gaite's "Up in the Clouds" Co.

## BEDINI SHOW SCORES BIG IN LONDON

FIRST AMERICAN BURLESQUE SEEN

LONDON, Eng., June 26.—"Chuckles of 1922," the American burlesque show brought over here by Charles B. Cochran scored a hit of enormous proportions on its opening performance and has constantly gained in popularity.

With the exception of the chorus, which was engaged over here, the entire company is American and is the same that appeared in the United States when the show appeared on the Columbia wheel and also was on the Shubert circuit.

Bobby Clark, the comedian, scored even better here than he does in his own country and other principals did excellently.

Jack Edwards danced cleverly, Charles Mac was an amusing inebriate character, Paul McCullough was good and Jim Buckley was excellent.

While the comedy and songs in the show were appreciated, it was the speed of the piece which scored the great hit. The show runs like a locomotive without a wait except for the applause stations and these were frequent.

The show is booked here for but a few weeks. Judging from its success when first presented it can remain as long as its producers desire.

An American orchestra leader, Mike Zelanko, came over with the show and did much to keep the show up to its fast running clip.

### SHOWS TO PLAY ALBANY

The Columbia shows will play the Leland Theatre, at Albany according to a current rumor. The Leland was recently sold by F. F. Proctor to a real estate operator, who it is believed bought the house for the Columbia people.

### MURPHY FOR SHUBERT UNIT

George P. Murphy, who in the past years has been featured with several of the Columbia wheel shows has been signed by the Friedlander-Weber office to appear in one of their Shubert units next season.

### CLARK WITH "RADIO GIRLS"

Sammy Clark will do the advance work for Sam Williams' "Radio Girls" on the Columbia Circuit this season. Clark has been ahead of William S. Campbell's "London Belles" the past few seasons.

### HARRIS SAW "PASSION PLAY"

Arthur Harris advised his friends in America that he witnessed the Passion Play performance at Oberammergau recently. He is enjoying his European tour immensely.

### GERARD SHOW CLOSING

Boston, June 26.—Barney Gerard's "Follies of the Day" closes at the Gayety Theatre on Saturday. It will have played seven consecutive weeks here.

### FOSTER AND HARCOURT TOGETHER

Billy Foster and Frank Harcourt will be seen together again, next season, at the head of the Bowery Burlesquers.

### FRANK HOWIE AT STATE

Frank Howie, formerly at the old London Theatre, is now located at Loew's State Theatre.

## "THE MERRY WHIRL" AT THE OLYMPIC, IS FAST AND FUNNY

A plentiful supply of incidents and episodes, otherwise bits, are crowded into the show presented by the Olympic Stock, announced as "The Merry Whirl," this week. Hot weather costumes are the rule, and the two soubrettes, as well as the sixteen chorus girls, religiously refrain from the wearing of tights, and exhibit all the bare limbs that the law could possibly permit them to show.

The cool costumes are made necessary by the warmth of the movements which accompany at least three of the numbers. Kitty Warren and Jacque Wilson have an honest to goodness competition as to who injects the greater quantity of "pep" into their work, and the costumes and the numbers greatly pleased the East Side burlesque patrons on Monday afternoon.

Scotty Friedell and Lee Hickman divide the comedy honors and work along effective lines to get the laugh-making material over. In tramp makeup, they work to each other with the right idea in mind and each one takes good care of his portion of the comedy.

Lucille Harrison joined this week for the prima donna role, and contributed several telling numbers, acting and dressing the part in thoroughly satisfactory manner. The "Wabash Blues" song was particularly effective.

Billie La Vern, another prima donna, was heard to good advantage. Her repertory also included a blues song and several sentimental numbers which greatly pleased them.

Then there was Kitty Warren, who worked at top speed all of the time and was also a factor in many of the bits.

Jacque Wilson followed closely in her footsteps. Miss Warren had the first part, and Miss Wilson shone in the second half. Both were well backed up by the chorus of pretty shapely girls.

The principal comedy bits were the "hypnotism book," a new version of the wishing ring, in which all the principals participated; the "Getting Arrested" number by Friedell and his assistants; the conversation with "the Doctor"; the "I'm No Horse" bit and a burlesque on "Antony Cleopatra," which finishes with all the participants dead or dying. A burlesque magic act was presented by Raymond Paine, the straight man, who succeeded in filling a borrowed hat with a lot of batter. Mr. Paine contributed effective work throughout the entire performance.

Billy Nelson and Bert Leonard appeared in minor roles and presented a good singing and dancing specialty near the finish of the first part. Wen Miller was valuable as a singing number of the show.

A cymbal dance was well put on and the "Syncopated Walk" number received many encores also. One of the girls sang an Irish ballad in clever style.

The burlesque showed a recruiting station at the front, and the enlisting of Friedell and Hickman as soldiers, also a subsequent battle, when they were killed, created many laughs. "It's a lovely day for a walk," by the sextette, had to be repeated often, and the rousing ensemble finished the performance in good style.

Next week's attraction will retain Friedell and Hickman. The title will be "June Brides."

### NEW MANAGER FOR CASINO

Charlie Edwards will replace Walter Leslie as manager of the Casino Theatre, Philadelphia, when the house opens for the coming season.

### OPERA AT BASTABLE

SYRACUSE, N. Y., June 24.—The Bastable Theatre opens Monday with Summer Opera. The Bastable has been playing Columbia attractions in the past.



# DRAMATIC and MUSICAL

## "SAVVA," PLAYED BY AMATEURS, IS FINE PRODUCTION

"SAVVA," a play in four acts, translated by Thomas Seltzer from the Russian of Leonid Andreyev. Produced at the Earl Carroll Theatre by the Beechwood Players of Scarborough, for one night only, on Sunday, June 25. The principal players: Annie Hooper, Lucy Clarkson, George Smith, T. M. Cleland, Frank Sangster and Will Hutchins.

One of the finest amateur performances seen in this city in years was given Sunday night at the Earl Carroll Theatre by the Beechwood Players, who presented Andreyev's "Savva." The home of the Beechwood Players is the Frank A. Vanderlip Theatre in Scarborough, and the players ventured to Broadway to give a performance for the "Million Cans of Milk Campaign" being conducted under the leadership of Miss Doris Keane for the American Committee for the Relief of Russian Children.

The play is in the typical Russian vein, heavy with psychological under currents and filled with that atmosphere of tragedy and melancholy that seems part of the Slav cosmos. This was the first public rendition of the work in English, although it has been available since 1906 in published form and was presented before the war in Berlin and Vienna. It had been under the ban of Russia previous to the revolution.

The story concerns itself with the horror of human existence. Savva, the hero, after having won an education for himself through hard work, returns to his home town and gives way to his moods, seeing the awfulness of the life lived by the peasants, playing with children one minute and launching into diatribes against existing conditions and preaching a doctrine of nihilism the next. He finds that man is vile, and through him Andreyev speaks with scathing denunciation and biting sarcasm and satire. Lipa, sister to Savva, is the target at which he aims most of his lures and gibes. Savva is unafraid; Lipa hates to see anyone suffer. Savva advocates complete destruction in order to save mankind from the crass stupidity that has been the fungus growth of the ages.

The two scenic settings, one a room in the cottage and the other the interior of a monastery, were both fittingly provided at the Earl Carroll Sunday night.

Henry Stillman, who directed the players and was the only professional in the cast, deserves untold credit for the excellence of their work and his direction. The role of Savva was played with great skill and a fine attention to shading and transition by T. M. Cleland. Miss Lucy Clarkson played the role of Lipa with feeling and sympathy, giving a performance that rivaled the work of a good many of our foremost professionals. The rest of the cast, who also gave a well balanced and pleasing, if not pleasant, performance, were Miss Annie Hooper, George Smith, Frank Sangster, Will Hutchins, Stanley Spiegelberg, William Bellmer, Edward Kendrick and Gerald B. Gould.

The proceeds were \$1,200. It is a shame that New Yorkers, especially some of the professionals who have grown ship-shod in their work due to too much success, could not see this performance, and it is safe to predict that the play will again be seen on Broadway for more than a one night run.

### "PASSING SHOW" CLOSES

"The Passing Show of 1921" in which Willie and Eugene Howard have been playing closed in Minneapolis, on Saturday night.

## RUSSIAN COMPANY COMING OVER

Directors of the Moscow Art Theatre arrived in this country last week and went immediately to the Century Roof to confer with Morris Gest concerning the American appearance this autumn of this celebrated Russian company. The members of the Moscow theatre company who arrived are Nikolai Roumiantzeff, representative of V. A. Nemirovitch-Danchenko and C. S. Stanislavsky, brought with them letters of other directors and members of the company thanking Mr. Gest and Nikita Balieff for the special performances of the "Chauve Souris" which enabled the players in Russia to receive food and other necessities.

Mr. Roumiantzeff said through an interpreter that conditions for his Russian players had greatly improved lately due to the efforts of the Chauve Souris company playing here.

He said there were forty-two players in all in the company. The principals, besides Stanislavsky, who played as well as directed, were Milles. Knipper-Tchekova, Koreneva and Pashennaja, and Mm. Katchaloff, Miskvin, Gribvunin, Leonidoff, Vishevsky and Louisky. The distinctive quality in their performances, he said, was a freedom from routine and a subjective treatment of feeling, in contrast to an objective treatment seen in the spectacular sort of drama.

This was the typical Russian drama, Mr. Roumiantzeff said, and he hoped to make arrangements for bringing the whole company here in October.

## "MORN TO MIDNIGHT" AT FRAZER

Although started quietly by the Theatre Guild for its subscribers only, "From Morn to Midnight," the expressionistic drama by George Kaiser, has gathered momentum enough to warrant its production at an uptown house, and opened Monday night at the Frazee Theatre. Frank Reicher who directed the play is continuing in the leading role at the Frazee. The rest of the cast was changed slightly to permit the important members of "He Who Gets Slapped" to continue in that play at the Garrick. The cast now includes: Maude Gilbert, Albert Carroll, Ernita Lascelles, Harold West, Helen Sheridan, Harry Ashford, Lela May Aultman, Julia Cobb, Camille Paterfield, Kathryn Wilson and thirty others. Lee Simonson's settings have been transferred to the Frazee without loss of illusion.

## THREE HINDU PLAYS

The society known as the Union of the East and West will give three performances of Hindu plays in English at the Cloisters, at Fort Washington avenue and 190th street, at three o'clock on July 1st, 2nd and 3rd. The three pieces are to be "Savitre, or Love Conquers Death" and "The Maharani of Arakan," and the cast will include both American and Hindu actors. The society's offices are at No. 67 West Forty-fourth street.

## LILLIAN RUSSELL THEATRE PLAN

A Lillian Russell Theatre, designed for the entertainment of children, looms up as a possible permanent memorial to the actress. Announcement that such a project was under consideration was made this week by Keith circuit, under whose auspices services were held for Miss Russell all over the country a week ago. The suggestion of such a theatre, it is said, was made by Rabbi Simon of Washington.

## THREE ONE-ACT PLAYS

A bill of three one-act plays comprising "Shoes That Danced," by Anna H. Branch; "Asaph," by William O. Bates; and "The Summons," by Dorothy Donnell and Gladys Hall, will be given at the Threshold Playhouse, beginning Tuesday, July 4th.

## "STRUT MISS LIZZIE," CREOLE REVUE, AT TIMES SQUARE

The re-written version of the Creamer and Layton all Creole revue which moved to the Times Square Theatre last week, while not pretentious, has sufficient commendable qualities to warrant it being shown on Broadway. The tempo which shows up occasionally, is much too fast to be hindered by such a thing as a "book." Straight away singing, dancing and comedy, and plenty of it, characterize the show and those with a taste for such a performance surely get their money's worth.

Of the cast Hamtree Harrington is the leading comedian ably assisted by many other colored artists who have been seen in vaudeville. Which means that not every gag and piece of business is new to the atreagoers. Green and Burnett, as hod carriers who sing a parody of the tune of "Trovatore," Georgette Harve, Alice Brown, Cora Green, James Moore and Eddie Fields, all shine and have ample opportunity to display their wares.

Toward the end of the show, Creamer and Layton, with Layton at the piano, sang some of their old songs as well as the new and went over strong. The song-writing team have a style par excellence of putting song over; in fact few such teams come within a mile the Creamer and Layton artistic method.

The song "Dear Old Southland" is the theme number of the show, opening and closing the works, as well as filling in between, on appropriate occasions. "Strut Miss Lizzie" is also used to good advantage, and at least one girl all but stopped the show with her own peculiar strut. "Lovesick Blues" and "I'm Wild About Mandy" of the new numbers went over very well and proved to be two fine songs. If one is a lover of negro peppy steps and singers, and comedy, "Strut Miss Lizzie" has all of that and more.

## FRENCH STARS FOR AMERICA

PARIS, June 24.—Many noted French stage stars, of the subsidized Comedie Francaise, including M. de Eraudy, will visit North America this fall. The French government having approved the plan.

The company which also includes actors from the Odeon Theatre, will play a week in Quebec, two weeks in Montreal, and one in New York. They will give their regular repertoire, including two of Moliere's plays.

## WOMAN SENATOR—MAYBE

Mrs. Izetta Jewell Brown, formerly an actress, has announced her candidacy for United States senator to fill the seat now being occupied by Senator Howard Sutherland, whose term will expire on March 4, 1923. Mrs. Brown is residing at Kingwood, West Va.

## FILM GOOSE KILLED

NEWARK, N. J.—Pasqual Cilebri was fined \$5 on the charge that he was responsible for the death of Mary, a trained goose, which is said to have appeared in the movies with Mary Pickford and other stars. He turned loose a watchdog, which killed eight geese, among them Mary.

## "WHY MEN LEAVE HOME"

Rehearsals for the new Wagenhals & Kemper play started last week. It is a comedy and is by Avery Hopwood and will be tried out at a nearby resort within the next two or three weeks.

## HARRIS PIECE OPENS JULY 17

The new Sam Harris piece "It's a Boy," by William Anthony Maguire, will open at Atlantic City on July 17. It will be seen in New York early in the new season.

## "SPICES" FOR WINTER GARDEN

"Spices of 1922," a summer revue, will open at the Winter Garden on July 6. The cast is an exceptionally large one and is comprised of performers that are well known in vaudeville and musical comedy. The big cast includes Veleska Suratt, Jimmy Hussey, Eva Burrows Fontaine, James Watts, Midgie Miller, Flavia Arcaro, Will Oakland, Hasoutra, Jack Trainor, Florence Brown, Frank Grace, Lucille Ballantine, James Gaylor, Adele Rowland, Georgie Price, Jane Richardson, Rath Brothers, James C. Morton, Cecile D'Andrea, Sam Hearn, Gattison Jones, Harry Walters, Helen O'Shea, Johnny Berkes, Rex Storey and Armand Kaliz, who is presenting the production. The book is by Jack Lait and was staged by Allan K. Foster. There are two acts and thirty scenes in it.

The Winter Garden will be dark for a few days prior to the opening of the new revue.

The piece opened at Atlantic City on Tuesday night, June 20, and this week is playing in Philadelphia, at the Walnut St. Theatre.

The admission prices are scaled at a \$2.50 top for evening performances in the Philadelphia house.

## CHORUS GIRL'S SUIT SETTLED

The \$100,000 damage suit of Elizabeth Benfield, a chorus girl, against S. Sternau & Co., manufacturers of a canned solidified alcohol used as portable fuel, for injuries she received when the can exploded, as she alleges while she was using it to heat curling irons preparatory to going on in "Tulip Time" in Bethlehem, Pa., a year ago, was settled during the trial last week in the Supreme Court just as Miss Benfield was on the stand preparing to tell how the alcohol exploded. While the amount of the settlement made by the defendant was not made public, it is said to have been in the neighborhood of \$12,000.

Miss Benfield swore that the fuel can exploded while she was heating her curling irons, the flames entirely enveloping her. When they were extinguished her luxurious hair was gone and she was burned from head to foot, she alleged, being unable to continue at work.

The attorneys for S. Sternau & Co., at the beginning of the trial, stated that they would prove that the canned fuel made by the defendant could not explode, but the trial did not progress far enough for the plaintiff to prove that the particular can used by Miss Benfield did.

## DOWLING UNIT REHEARSING

"Hello, Miss Radio," intended for a new Shubert Unit, was put into rehearsal this week by Eddie Dowling. Briggs French, who also staged the review at the Strand Roof, is putting on the dances and ensemble numbers. The featured member of the cast is Ray Dooley, who recently closed with the Ziegfeld "Follies" and the book, lyrics and music are by Eddie Dowling, whose production, "Sally, Irene and Mary" goes into rehearsal shortly.

The act will play at a cabaret in Hartford for two weeks, in order to give Dowling and French a chance to polish up the dancing and material and see what the new principals can do, and will then open on the Shubert Vaudeville time.

## JUDGMENT AGAINST LAMAR

David Lamar, the "Wolf of Wall Street" and by no means a lamb on Broadway, where he is known as one of the best patrons of the midnight supper clubs and cabarets was named as debtor last week in a judgment received in the Fourth District Municipal Court against him by Pelham Heath, Inc., which operates the Pelham Heath Inn, in the sum of \$494. The money represents bills for food and services run up at the roadhouse since August, 1920, according to McLean & Ferris, attorney for the plaintiff.



**B. F. KEITH VAUD. EX.**

Week of June 26, 1922

**NEW YORK CITY**

Palace—Toto—Dixie Four—Adelaide & Hughes—Van & Schenck—York & King.  
Riverside—Ryan, Weber & Ryan—Wm. Brack & Co.—Zuhn & Dries—A Dress Rehearsal—Healy & Cross.  
Broadway—Ormsbee & Remig—Diamond & Brennan—Shaw & Lee—Al Shayne.  
51st Street—A Night in Spain—Bailey & Cowan—Jack Norton & Co.—Jas. J. Morton—Miss Ioleen—Williams & Taylor.  
Coliseum—Franklin, Charles & Co.  
Fordham (First Half)—Larry Comer—Lockett & Lynn. (Second Half)—Ethel Hopkins—Blackface Eddie Ross.  
Franklin (First Half)—Cabill & Romaine—Vokes & Don. (Second Half)—Wells, Virginia & West—Joe Darcy.  
Hamilton (First Half)—Ethel Hopkins—Tracey & McBride. (Second Half)—Lockett & Lynn.  
Jefferson (First Half)—Smith & Strong—Wells, Virginia & West. (Second Half)—Vokes & Don.  
Regent (First Half)—Frank Gaby. (Second Half)—Rule & O'Brien.

**BROOKLYN**

Orpheum—Ann Gray—Elizabeth Brice—When Love Is Young—White Sisters—Jack Rose.  
Bushwick—Val & Ernie Stanton—Trip to Hiltland—Farrel, Taylor & Co.  
Far Rockaway (Second Half)—Frank Gabb—Morris & Campbell—Rooney & Bent Revue—Davis & Pelle.

**PORTLAND**

Keith's—The Weak Spot—Betty Washington—Leedom & Gardner—Whitney's Doll Revue—Anderson & Graves—Carlisle & Lamal.

**PHILADELPHIA**

Keith's—Crafts & Haley—Kitty Doner & Co.—Geo. LeMaire & Co.—Van & Bell—Booth & Nina.

**WASHINGTON**

Keith's—La Palerica—Whiting & Burt—Hawthorne & Cook—Lou Tellegen & Co.—Lester Allen—Diane & Rubini—Sidney Phillips—John & Ollie Olms.

**BOSTON**

Keith's—The Castilians—The Novelles—Van & Corbett—Doris Duncan—Muldoon, Franklin & Rose—Bob Albright—Harry Holman & Co.—J. & M. Britton.

**ORPHEUM CIRCUIT**

**CHICAGO**

Majestic—Lionel Atwill—Doyle & Cavanaugh—Jack Osterman—Seebacks—Kluting's Animals—Bob Murphy.  
State Lake—Harry Fox—Emma Stephens—Bert Howard—Ritter & Knapp.

**KANSAS CITY**

Main St.—Newhoff & Phelps—Sewell Sisters—Jimmy Lucas & Francene—Reynolds & Donegan—Zelayo—Lee & Cranston—Vanderbilt.

**LOS ANGELES**

Orpheum—Singer's—Midgets—Jimmy Savo—Niobe—Brown Sisters—Grace Nelson—Paul Decker—Gallagher & Martin.  
Hill St.—Edward Marshall—Four Camerons—Hall & Dexter—Bert & Flo Mayo—Lou & Gene Archer—Alexandria.

**MINNEAPOLIS**

Hennepin—Margaret McKee—Dave Schooler—Chas. Wilson—Newhoff & Phelps—Alexander Patty—Lamont Trio—Moran & Mack.

**MILWAUKEE**

Palace—Cansino Bros. & Wilkens—Montgomery & Allen—Jos. E. Bernard—Fred Hughes—Jennier Bros.

**SAN FRANCISCO**

Orpheum—Mildred Harris—Flo Lewis—Bill Robinson—Martin & Moore—Mons. Keremjardo—Leo Carrillo—Chong & Moey.  
Golden Gate—Max Fisher's Band—Barclay & Chain—Frawley & Louise—Karl Karey—Robbie Gordone—Willia & Harold Browne.

**F. F. PROCTOR**

Week of June 26, 1922

**NEW YORK CITY**

Fifth Avenue (First Half)—Vokes & Don—Al Striker—Schwartz & Clifford—Zuhn & Dreiss—When Love Is Young—Ona Munson Co. (Second Half)—Green & Lafell—Jim McWilliams—Welch & Norton.  
23rd Street (First Half)—Sherman & O'Rourke—Chas. Fink—Canton Five—Gier's Musical Ten. (Second Half)—Wonder Act—Meroff & Ibach Band—Maud Dettly & Co.  
58th Street (First Half)—Sid Gold & Bro.—Kitty. Francis & Co.—Hamilton & Barnes—Belle Montrose—Gray Sisters—Raymond & Scam. (Second Half)—Neil & Witt—Larry Reilly Co.—Bally Hoo Trio—Burt & Rosedale—Reeder & Dean—Innis Bros.  
125th Street (First Half)—Shaw & Lee—Farrell & Owens—Larry Reilly Co.—Bally Hoo Trio—Words and Music. (Second Half)—Tinkle Toes—Morak Sisters—Wyeth & Wynno—Sherman & O'Rourke.

**ALBANY**

(First Half)—Frank Mansfield—Gold & Ed.

**VAUDEVILLE BILLS**  
**For Next Week**

wards—Holliday & Willette—Johnston & Ward—The Sun Dodger. (Second Half)—Baraban & Grohs—Clifton & DeRex—Wayne & Warren—Heras & Wills.

**ELIZABETH**

(First Half)—Louis Leo—Al. & M. Joy—Wild & Hills—Adolphus Co. (Second Half)—J. & N. Olms—Reilly, Feeney & Re.—Capps Family.

**MT. VERNON**

(First Half)—Stanleys—Dave Harris Band—Bagert & Sheldon—Al. K. Hall Co.—Sister Wives. (Second Half)—Hershel Henlere—Irene Franklin—Larry Comer.

**NEWARK**

(First Half)—Green & Lafell—Jim McWilliams—Seed & Austin—Seven Bracks. (Second Half)—Dave Harris & Band—Lawton—Pierce & Ryan—Ona Munson Co.

**SCHENECTADY**

(First Half)—Baraban & Grohs—Clifton & DeRex—Bezazian & White—Lew Cooper—Heras & Wills. (Second Half)—Frank Mansfield—Gold & Edwards—Holliday & Willette—Johnston & Ward—The Sun Dodger.

**YONKERS**

(First Half)—Van & Belle—Neil & Witt—Joe Darcy—Jack Collins Co.—Stan Stanley Co.—Morak Sisters. (Second Half)—Ziska—Frank Gaby—Al K. Hall Co.—Philmers—Pisano & Bingham—Carol Girls.

**B. F. KEITH VAUD. EX.**

Week of June 26, 1922

**NEW YORK CITY**

Harlem Opera House (First Half)—Wonder Act—Jas. & Etta Mitchell—Ibach's Band & Meroff—Pierce & Ryan—Carol Girls. (Second Half)—Gier's Musical Ten—Schwartz & Clifford—Al Striker—Homer, Lind Co.—Indoor Sports—Foley & LaTour.

**ASBURY PARK**

(First Half)—Hanlon & Clifton—Leona Varvara—C. & M. Dunbar—Berrick & Hart. (Second Half)—Barbette—Harvey & Grace—Wells, Virginia & West—Stolen Kisses—Barry & Whitledge.

**ATLANTIC CITY**

Choy Ling Foo—Bevan & Flint—Franklin, Charles Co.—El Cleave—Four Readings.

**HOLYOKE**

(First Half)—Scanlon, Denno Bros. & Scanlon—Maureen Englin—Morrissey & Young—Wm. Ebb—Wayne & Warren—Leona Young Revue. (Second Half)—Barnold's Dogs—Jarrow—Florence Brady—Burke, Walsh & Nana—Cabill & Romaine.

**JERSEY CITY**

Foley & LaTour.

**MONTREAL**

Imperial—McFarlane & Palaco—Betty Washington—Leedum & Gardner—Whitney's Doll Revue—Weak Spot—Anderson & Graves.

**PITTSBURGH**

Sheridan Square (First Half)—Victoria—New Doctor—Checkmates—Portia Sisters—Burns & Wilson. (Second Half)—Walton Duo—Perez & Marguerite—J. Rosamond Johnson Co.—Carlisle & Camel.

**TRENTON**

(First Half)—Barbette—O'Neil & Flippen—Harvey & Grace—Wells, Virginia & West—Stolen Sweets. (Second Half)—Daly & Berlew—Leona Varvara—Borrick & Hart—C. & M. Dunbar—Hanlon & Clifton.

**POLI CIRCUIT**

Week of June 26, 1922

**HARTFORD**

Capitol (First Half)—Barto & Melvin—Small & Shepard—Harry J. Conley Co.—Lydia Barry—Dreams. (Second Half)—The Fayne—Misses Wilson & Howard—Swift & Kelly—Bob Hall—Fred J. Ardath Co.

**SPRINGFIELD**

Palace (First Half)—The Paynes—Paul Nolan Co.—Cardo & Noll—Bob Hall—Fred J. Ardath Co. (Second Half)—Ross & Foss—Wilson & Koppell—Herman & Shirley—Lydia Barry—Runaway Four.

**SCRANTON**

Poli's (First Half)—Jean & Elsie—Porter J. White—Adelaide & Dwyer—Willie Solar—Oh You Shick. (Second Half)—Fairfield Four—Day & Malida—Rawson & Clair—Silk & Fisher—Walter Manthey Co.

**WATERBURY**

Palace (First Half)—Hoffman & Hughes—Herman & Shirley—DeHaven & Nee—Jack Norworth Co. (Second Half)—Mora & Reckless Duo—Paul Nolan Co.—The Legros—Dixie Four—Cell Mates.

**WORCESTER**

Poli's (First Half)—Wilson & Kappel—Jack Lavere—Wilson & Howard—Dixie Four—The Little Cottage. (Second Half)—D'Arville Sisters—

Small & Shepard—McLaughlin & Evans—Cardo & Noll.

**WILKES-BARRE**

Poli's (First Half)—Fairfield Four—Day & Malida—Rawson & Clair—Silk & Fisher—Walter Manthey Co. (Second Half)—Jean & Elsie—Porter J. White Co.—Adelaide & Dwyer—Willie Solar—Oh You Shick.

**W. V. M. A.**

**ABERDEEN, S. D.**

Orpheum (July 8 and 9)—Laura Marsh—Knight & June—Lee Hing Chin—Four Kings & Dad.

**FARGO, N. D.**

Grand (First Half)—Laura Marsh—Knight & June—Lee Hing Chin—Four Kings & Dad. (Second Half)—Jack Benny—Three Melvin Bros.

**FARGUS FALLS, MINN.**

Orpheum (Thursday, July 6)—Laura Marsh—Knight & June—Four Kings & Dad.

**FREEDPORT, ILL.**

Lindo (July 2)—Jack Polk.

**GRAND FORKS, N. D.**

Orpheum (July 7 and 8)—La Pettie Jennie & Co.

**GRAND ISLAND, NEB.**

Majestic (July 7, 8 and 9)—Wells & Montgomery.

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**JOPLIN, MO.**

Electric—De Glen & Adams.

**OMAHA, NEB.**

Empress (First Half)—Blaney & White—Casson & Klem. (Second Half)—Jeanette—Allman & Nevins.

**KANSAS CITY, MO.**

Globe (First Half)—Billy Kinkaid—Currier & Williams—Wright & Douglas Sisters—Duval & Symonds—Fred's Novelty. (Second Half)—Blaney & White—Casson & Klem.

**KENOSHA, WIS.**

Orpheum (July 2)—Bob Murphy & Co.—Knight & Knave. (July 4)—Jack Polk.

**REDFIELD, S. D.**

Lyric (Monday, July 3)—Jimmy Vablare—Stuart Girls & Co.—Gifford & Morton—Elwyn Trio.

**NORFOLK, NEB.**

New Grand (July 2)—Jeanette—Allman & Nevins. (July 7 and 8)—Valdare—Gifford & Morton—Stuart Girls & Co.

**ST. LOUIS, MO.**

Grand Opera—Lordon Sisters—King & Wyse—Francis & Day—Quinn & Caverly—Lady Alice's Pets—Hays & Lloyd—Juvenility—Fred Lewis—Rassow Midgets.

**TOPEKA, KAN.**

Novelty (First Half)—Charles Wiles—Wells & Montgomery—Radio Lites—Eddie Hill. (Second Half)—Billy Kinkaid—Currier & Williams—Wright & Douglas Sisters—Duval & Symonds—Fred's Novelty.

**MARCUS LOEW CIRCUIT**

**NEW YORK CITY**

American (First Half)—Armstrong & Neville—Dane & Dare—Kennedy & Leo—Bryant & Stewart—Dublin Trio—Billy Lewis—Broken Promises—Lew Hilton. (Second Half)—Paula—Tony & George—Frazier & Bunce—Camia & Co.—Lynn, Cantor & Co.—Nola St. Clair & Co.—Harry Hines—Aronty Bros.

Boulevard (First Half)—Romas Troupe—May, McKay & Sisters—Nola St. Clair & Co.—Steppe & O'Neill—Gypsy Songsters. (Second Half)—Jack Hanley—Kennedy & Davis—Broken Promises—Armstrong & James—Four Rubini Sisters.

Delancey Street (First Half)—Rose Selden & Bro.—Paramo Sallie & Robles—Bothwell, Brown & Co.—Jo-Jo—Alexander Bros. & Evelyn. (Second Half)—Lewis & Brown—Edith La Mont—LaVine, Audrey & Ritz—Road to Vaudeville—Lewis & Roberts.

Greeley Square (First Half)—The Lytels—LaVine, Audrey & Ritz—Kennedy & Davis—Road to Vaudeville—Jack Strauss—Aronty Bros. (Second Half)—King Bros.—Lewis & Henderson—Eckert & McDonald—Billy Gaston & Co.—Jo-Jo—John Regay & Co.

Lincoln Square (First Half)—Evans & Massard—Orville Stamm—Una Clayton & Co.—Harry White—Don Valerio & Co. (Second Half)—Purcella & Ramsay—Henre Sisters—The Old Timers—Adrian—Leo Zarrell Duo.

National (First Half)—Hartley & Jee—Cook & Vernon—Cossler & Beasley Twins—Frazier & Bunce—Daley & Berlew. (Second Half)—The Lytels—Orville Stamm—Joe Mack & Girls—Steppe & O'Neill—Green & Blyler.

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**JEWELERS**

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Orpheum (First Half)—Banla—Henre Sisters—Dan Downing—Billy Gaston & Co.—Armstrong & James—Wyoming Trio. (Second Half)—LeVaux—Wheeler & Potter—Gypsy Songsters—Tuck & Clare—Camia & Co.

Palisades Park—Blake's Mules—Sylvia Mora & Reckless Duo—Kay, Hamilton & Kay.

State (First Half)—Domals Sisters—LeVaux—Lynn Cantor & Co.—Lewis & Rogers—Honey-moon Ship—Tuck & Clare—Camia & Co. (Second Half)—Don Valerio & Co.—LaForce & Mansfield—Salle & Robles—Dublin Trio—Jack Strauss—Chas. Ahearn & Co.

Victoria (First Half)—Jack Hanley—Carney & Carr—Green & Blyler—Dunham & Williams—Chas. Ahearn & Co. (Second Half)—Hector—Waiman & Berry—Honey-moon Ship—Bryant & Stewart—Donalds Sisters.

Avenue B (First Half)—Bert Andrews—Lind & Treat—Morgan & Grey—Haig & LeVere—Lorraine Sisters. (Second Half)—Chadwick & Taylor—Gordon & Delmar—Officer Ayman—Ishikawa Japa.

**BROOKLYN**

Fulton (First Half)—Lewis & Bros.—Lewis & Henderson—The Old Timers—LeVaux & Stern—King Bros. (Second Half)—Daley & Berlew—Dan Downing—Cossler & Beasley Twins—Bert Walton—Alexander Bros. & Evelyn.

Gates (First Half)—Tony & George—Wheeler & Potter—Four Rubini Sisters—Bert Walton—Morton Jewell Troupe. (Second Half)—Rose Selden & Bro.—Harry White—Wyoming Trio—Lew Hilton—Bothwell, Brown & Co.

Metropolitan (First Half)—Leo Zarrell Duo—Flo King—Seymour & Mates—Harry Hines—Hyde's Orchestra. (Second Half)—Paramo—Cook & Vernon—Una, Clayton & Co.—Dunham & Williams—Morton Jewell Troupe.

Palace (First Half)—Chadwick & Taylor—Gordon & Delmar—Officer Ayman—Ishikawa Japa. (Second Half)—Bert Andrews—Haig & LeVere—Lorraine Sisters & Co.

**BALTIMORE**

Edwards & Edwards—Dillon & Milton—Harry Antrim—Jaho Japs.

**BOSTON**

(First Half)—Rucker & Winifred—Songs & Scenes—Marie Stoddard—Dailley Bros. (Second Half)—Warman & Mack—Weston & Young—Jas. Kennedy & Co.

**BUFFALO**

Foley & Spartan—Josephine Harmon—Homer, Miles & Co.—Hodge & Lowell—Putting It Over.

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**HOBOKEN**

(First Half)—Elizabeth Dawn & Co.—Church & Forrest—Anward & Norward—Elbey & St. Louis. (Second Half)—Nelson & Dodd—Two Marks—Waiman & Harry Mrs. Stan Stanley & Co.—Herbert Dyer & Co.

**LONDON, CAN.**

(First Half)—Col. Dimond & Granddaughter—Patten & Reed. (Second Half)—Dennis Bros.—Alina Carbone & Co.—In Wrong.

**MONTREAL, CAN.**

Margot & Francois—Mammy—LaFollette & Co.—McCormack & Winhill—Stanley, Hughes & Co.

**NEWARK, N. J.**

The Gaudsmiths—Rubini & Rosa—Cooper & Ricardo—Exposition Jubilee Four—Harry Downing Revue.

**OTTAWA**

Turner Bros.—Davis & Bradner—The Chattel—Chick & Tiny Harvey—Elizabeth Salti & Co.

**PROVIDENCE**

(First Half)—Warman & Mack—Weston & Young—Jas. Kennedy & Co. (Second Half)—Rucker & Winifred—Songs & Scenes—Marie Stoddard—Dailley Bros.

**TORONTO**

Ella LaVall—Billy Barlowe—Betty, Wake Up—LaTour & Elliot—McKay's Revue.

**PANTAGES CIRCUIT**

Week of July 3, 1922

**MINNEAPOLIS**

Page & Green—Fulton & Burt—Lerner Trio—Gallardi Sisters—Walter Weems—Alexander the Great.

**WINNIPEG, MAN.**

Gordon Wilde—Ward & King—The Wife Hunters—Bob Willard—Indoor Sports.

(Continued on page 25)

**MADISON'S BUDGET No. 18**

Costs only ONE DOLLAR but is worth a hundred. It contains a profuse assortment of really great monologues, parodies, double routine for two males and male and female, 250 single gags, a number of minstrel first-parts with finale, a sketch for four people and a screaming tabloid comedy for nine characters, etc. Send orders to L. J. K. HEIL (Business Agent, MADISON'S BUDGET), 1052 Third Ave., New York.

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EARL CARROLL  
BEN AMI

DAVID BELASCO  
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CHARLES PURCELL

EDDIE CANTOR  
WM. HARRIS, JR.  
VICTOR MORLEY

BARNEY BERNARD  
RAYMOND HITCHCOCK  
SAM SHIPMAN

GENE BUCK  
ROBERT MILTON  
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PAUL WHITEMAN  
MAX D. STEUER  
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**AND THE CRITICS WERE UNANIMOUS IN THEIR PRAISE OF "STRUT MISS LIZZIE"**

"Strut Miss Lizzie" got there with both feet—a lively summer show—*N. Y. World*.

All that is needed for an uproarious evening. —*N. Y. Globe*.

The peppiest sort of a jazz party. —*Eve. Journal*.

Excels in songs and dancing. —*N. Y. Tribune*.

"A most pretentious offering." —*Telegraph*.

"Sizzles with Ethiopian pep and ginger." —*Eve. Telegram*.

"A lively Party." —*N. Y. Herald*.

**Strut Yo' Stuff to the MIDNIGHT SHOW THURSDAY at 12**

## REDELSHEIMER BOOKINGS

Lou Redelsheimer has booked the following principals for the stock at the Gayety, Philadelphia, this week: Gordon and Lemar, comedian and soubrette; Charles Country, comedian; Harry Kelby, straight; Jean Fox, ingenue and Bessie Rosa, soubrette.

For the Priscilla, Cleveland, O., this week's new people are Harry Seymour, comedian; Grace Howard and Margie Catlin, soubrettes.

## CLEAVES TO MANAGE HERK

Otto Cleaves, who managed "Jingle Jingle" over the Columbia Circuit last season, will manage one of the units that I. H. Herk will send over the Shubert Circuit during the coming season.

## SIGN FOR COLEMAN SHOW

Dave Marion has engaged Chas. McCarthy for the Dan Coleman Show. Charles Raymond will do the straight. Bob Daly has been secured for Marion's Own Co.

## MARY McPHERSON RETURNS

Mary McPherson expects to return to New York after closing her engagement as soubrette with the Priscilla Theatre Co., Cleveland, O.

## EUGENIE LE BLANC ON VACATION

Eugenie Le Blanc is spending her vacation at her home in Worcester, Mass. She is reengaged with Jacobs and Jermon for next season.

## NOW IN STOCK

Joe Rose, Fred Harper, Frank Rags Murphy, Billy Wainwright, Rose Rosalie, are at the Irving Place Theatre Stock.

## ACT ON POLI TIME

Dot Barnette and Johnny Baker are presenting their vaudeville act over the Poli Circuit.

## LOU FRANKS RECOVERED

Lou Franks who was confined to a Newark hospital undergoing an operation for hernia, has completely recovered and is out once again. Franks will manage a burlesque show for Billy K. Wells next season.

## CAMPBELL SIGNING CAST

Kitty Garner and Al Grant have been signed by Wm. S. Campbell for his show for next season. Tom Phillips will be the straight man.

## LA VERN WITH BERNSTEIN

Billie LaVern has been signed by Rube Bernstein as prima donna. Mae Dix will also be with the "Flappers," featured with Jack Hunt.

## ELSA HUBER IN VODE

Elsa Huber, formerly well known with the Risenweber cabaret show, and later in Vaudeville, doing a strong single specialty.

## LILLIAN PRICE SIGNS

Lillian Price, sister of Georgie Price, has been engaged for the Wm. K. Wells show for next season.

## SIGN WITH SIDMAN

Sam Sidman has engaged Billy Hall, Al Picard, George Wright, The Terris Twins, and Irving Baker.

## FRAZER TRIO IN VAUDEVILLE

The Frazer Trio, who will be with Jacobs and Jermon are playing Vaudeville at present.

## BABE ALMOND SIGNS

Babe Almond will do the Soubrette role with Barney Gerard's show next season.

## MARGIE COATES ON PROCTOR TIME

Margie Coates is doing well with her vaudeville act on the Proctor Time.

## CENSOR BARS MELODRAMA

LONDON, June 26.—A decision which bans theatrical productions of the melodrama type which show murders, or crime of any sort, was announced last week by Duke Atholl, Lord Chamberlain, and the chief censor of the King. This ban is said to be due to the fact that Ronald True, who is the son of Lady Annabell de Freyne, is now in the criminal insane asylum for the brutal murder of Gertrude Yates. When True was arrested, he had programmes of London's Grand Guignol, where most melodramatic thrillers are produced, in his pocket. Henry Jacoby, who murdered Lady Alice White, also had melodrama programmes on his person when arrested.

The decision to banish crime plays forever has caused Jose Levy, producer of the Grand Guignol plays, to close down that theatre. The Grand Guignol opened here two years ago, and caused a sensation with its type of programmes.

## "ALL IN ONE" CLEVER ACT

LONDON, June 26.—"All in One," a variety show in revue form, was presented at the Finsbury Park Empire to big success, and will be seen in the other music halls in England. It consists of the customary acts of the variety artists, intermingled with songs and dances by principals and chorus girls.

The scene is laid on a transatlantic liner, where the artists appear to give entertainments during the voyage. Among those in the cast are Bert Errol, the female impersonator; Jack Stocks and Austin Rudd, singers of character songs; Charles Poley and Partner, an acrobatic team, and Masu, a Japanese balancing act.

## THREE HOFFE PLAYS FOR U. S.

LONDON, June 26.—Three plays by Monckton Hoffe will be seen in New York next season under the direction of Marc Klaw and Frederic Stanhope. They will be "The Faithful Heart," at the Klaw; "The Painted Lady," at the Harris, and "Improper Peter," at one of the Shubert houses.

## SIGN WITH WILLIAMS SHOW

Mollie Williams is beginning to line up her show for the coming season, and has already placed under contract Jack Cemeran, Ralph Sanford and Robert W. Jones.

## LE VAN & STERN IN NEW ACT

Harry S. LeVan and Arthur Stern are preparing their new act, in which they will open next week, on the Loew Time.

## TALBOT ON AUTO TRIP

Lew Talbot and party report an enjoyable auto trip. They were at Newport, Maine, on June 19.

## ANIMAL REPORT FILED

LONDON, June 19.—The Select Committee on Performing Animals, appointed by the House of Commons, completed its investigations and had handed in its findings and report to the House. The report made several suggestions in regard to the bill on Performing Animals, among which were the following:—

Performances of all chimpanzees and anthropoid apes should be prohibited. Penalties for cruelty should be increased.

A committee of supervision should be appointed with power to prohibit and modify any training or performance of animals in specific act on the ground of cruelty.

All trainers and places of training should be registered.

Training, exhibition, and performances of all the larger carnivora (such as lions, tigers, leopards, and hyenas) should have the special attention of the Committee of Supervision.

The Committee divide performing animals into two groups.

(1) Savage and untrustworthy animals, capable of injuring their trainers, such as lions, tigers, bears, hyenas, and the larger apes.

(2) Those domesticated and docile creatures, such as dogs, cats, horses, seals, and birds, with elephants and kangaroos.

The Committee state that in the former category the trainer is subjected to a certain amount of risk and danger, but it by no means follows that discipline can never be maintained without cruelty. Chimpanzees and the larger apes are unreliable owing to their hysterical temperament, which at times causes them to lose all self-control and become dangerous. As for group 2, the Committee are satisfied that there are certain tricks the training for which involves cruelty or pain to the animal concerned, and it is in regard to these animals that there arises the greatest need for protection.

## JAZZ TUNES FOR ROYALTY

LONDON, June 5.—When Princess Mary made her debut Friday night as a London hostess, American dance numbers were on the programme that followed a brilliant dinner, which means that jazz has at last invaded the domain of royalty and received royal approval. King George and Queen Mary remained a long time to listen to the "peppy" fox-trot music and thoroughly enjoyed the scene in the ballroom in the London home of Viscount Lascelles and his bride.

This is the first time that any fox-trotting took place at a state ball here, and as Princess Mary and her royal brothers are fond of the modern dances, and have shown their approval of such dances, it will be difficult for the jazz critics to assail it as an American institution that is corrupting high English civilization. It is expected now that American jazz artists who have invaded most of Europe to considerable extent, will be in greater vogue than ever in the British.

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## NEW REVUE AT REISENWEBER'S

The new all-colored revue which opened last week at Reisenweber's Paradise Roof, staged and produced by Miller & Lyles with lyrics and music by Sissle and Blake, is mainly interesting for the remarkable entertaining ability of some of the performers, especially Gertrude Saunders and Lottie Gee, the latter held over from the preceding revue there. Miss Saunders specializes in the jazz and blues songs so popular today and she is gifted with that something which few other singers of this type of song have: a wistful sort of personality combined with a broadly enthusiastic manner of putting over her numbers. She not only sings but acts her songs.

"Belles of Cairo" is the title of the revue, the first number being a specially written Oriental song, with principals, chorus and a male quartette costumed in Oriental style. The first number is led by Clarence Robinson, a well-dressed juvenile, of the team of Adams & Robinson, with the girls coming on the floor one at a time attired each in a differently designed batik gown. The girls, there are eight of them, have been selected most judiciously; they are most of them of the pony type, light in color and exceedingly comely.

The Paradise Quartette next sing two popular published numbers and sing them well. The bass singer is especially good. Following them, Arthur Bryson, a young lad made up to resemble a Zulu chief in full regalia of full dress coat and native undress does a hard shoe dance which is one of the finest things in the show.

Lottie Gee and Gertrude Saunders next do the "Gypsy Blues" duet from "Shuffle Along," scoring a great hand. They harmonize wonderfully. A chorus number, in which the girls are dressed in snappy white satin costumes, led by Blanche Calloway in a red costume and hat, which is called an "elephant jumbo dance," follows next, the combined pep of Miss Calloway and snappy dancing of the girls getting it over finely.

Adams & Robinson lead a number called "When the Zulus Go to War" with the chorus in the wierd garb of African savages, and several song and dance numbers by Johnny Hudgings & Mildred Martini come next, after which Miss Gee, in a striking gold cloth and paradise feather costume, sings two new numbers, "Beautiful Bird of Paradise" and "On the Blue Nile." Eddie Gray, a stout little man with a great voice, then sings "My Vision Girl," with the chorus coming on dressed in abbreviated, airy, light blue dresses.

The main course on the bill of fare, Miss Saunders' singing of three blue songs, is on before the finale, and to say that she stopped the show, an unusual thing in a cabaret, would be putting it mildly. She answers every requirement. The finale, "Harlem Flappers" is led by Clarence Robinson, with the entire company and chorus joining.

## "LAST WALTZ" FOR LONDON

LONDON, June 26.—"The Last Waltz," which played in New York last season, will be produced here shortly by Robert Evett. Miss Jose Collins will be featured.

## SINGER SAVES GIRL

The hoodoo thirteen "got busy" early Sunday morning in the rainswept, choppy water of the North River off Inspiration Point, and as a result a young woman was swept overboard from the rocking deck of a 60-foot motor launch. Amid the screams of the six women who were among the party of thirteen aboard, one of the men jumped overboard and with long, strong strokes soon reached the side of the sinking victim of the storm and both were then hauled aboard the launch to safety.

Louis J. Hirsch, an accountant of the Knickerbocker Building, who was one of the party, said yesterday that James Wolf, of 108 West Forty-sixth street, a member of the Chicago Opera Company, was the man who dove overboard and no doubt saved the life of Janet Cross, who lives on East Ninety-third street.

The party boarded the launch Saturday night, according to Mr. Hirsch, at a boat club at North River and West 140th street. The cruise carried the party a number of miles above Yonkers and returning, Mr. Hirsch said, they ran into a heavy rain and choppy waters after passing the Harlem Ship Canal. Nearing Inspiration Point, the boat started to rock so badly that all made for the cabin. Several of the women, Mr. Hirsch said, saw Miss Cross fall overboard and screamed.

Attracted by the screams, Mr. Wolf jumped overboard without removing any of his clothing and was soon at the side of Miss Cross, whom he kept above water and gradually swam with her back to the launch, where both were lifted aboard.

Mr. Hirsch declared that Miss Cross suffered principally from shock and was taken to her home without receiving medical attention.

## \$1 TOP MATINEE

The Thursday matinee at the Earl Carroll Theatre, where Raymond Hitchcock's "Pinwheel Revue" is whirling, will be a popular dollar-a-seat affair. It will be the first of a series of "less-than-half-price" sales by which the management plans to lure suburbanites and vacationers in from the country.

## BERLIN SHOW POSTPONED

LONDON, June 26.—Charles B. Cochran has postponed the production of Irving Berlin's "Music-Box Revue" at the Palace Theatre here until December. He will produce a ten o'clock revue at the Palace instead in which the Dolly Sisters will be starred.

## COMEDIAN WANTED

To join straight man and soubrette in a vaudeville act for next season. Address George C. Mack, N. V. A. Club, New York.

## GOOD FILM AT RIVOLI

"While Satan Sleeps," the Paramount picture starring Jack Holt, which Hugo Riesenfeld is presenting this week at the Rialto Theatre, has the distinction of having the unexpressed endorsement of George Broadhurst, the theatrical producer, and Mrs. L. Trimble Bradley, stage manager for the Broadhurst productions.

The endorsement is not made in words, but Albert Shelby LeVino, who wrote the scenario, is authority for the statement. When a motion picture is completed, there is often a great deal of speculation as to whether it will meet public approval. Or, in the words of the studio, whether it will be a "knock-out" or a "flop." A lot of experts look over the film and make their comments. Sometimes the public thinks as the experts do, and sometimes the public doesn't.

When the picture was shown at the Lasky studio LeVino got the endorsement he sought.

"We were sure it would appeal when we saw tears in the eyes of such 'hard boiled' critics as Mr. Broadhurst and Mrs. Bradley," said LeVino. "They came from the projection room with wet eyes. Those of us who have been close to the picture needed no other assurance that it would be well received by the public."

That advance diagnosis has since been confirmed by the public. Jack Holt has never played a more interesting role than that of the escaped convict who disguised himself as a pastor.

## REFORMERS MEET HAYS

The Improve-the-Movies Committee, that resulted from last week's conference of various civic and social organizations with Will H. Hayes, President of the Motion Picture Producers, and Distributors, met Mr. Hays on Monday.

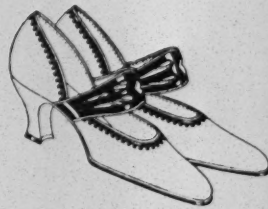
The enlargement of the committee, which now consists of Lee F. Hammer (Chairman), Mrs. Oliver Harriman and James E. West, was discussed, and also the method of working of the final committee. Announcements will be made as new members of the committee accept appointments.

## "SUE, DEAR" CAST COMPLETE

The cast of Bide Dudley's new musical comedy, "Sue, Dear," which opens at Long Branch, July 3 and comes to Broadway on July 10, includes Olga Steck, Bobby O'Neil, Bradford Kirkbride, Maurice Holland, Maxine Brown, Madaline Grey, John Hendricks, Alice Cavanaugh and Douglas Cosgrove. There is also a chorus of eighteen who have been trained in their work by Jack Mason. Joseph Herbert is directing the staging of the book.

## MILO? IN LONDON HALLS

LONDON, June 26.—Milo? the American tramp comedian, has opened for a tour of the music halls here at the Victoria Palace with success. He is doing the same act which he did in America for several years, including the imitations.



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THE ALEXANDERS and "JOHN SMITH"



## REGAL CO. IN NEW OFFICES

The Regal Record Company, which was recently incorporated for \$150,000, is now located at No. 20 West 20th street.

H. G. Neu is in general charge of the sales department and acting in much the same capacity with the present Regal organization as he did before that asset was separated from the Emerson Phonograph Corporation, etc.

A new sales staff is out in the interest of the Regal records, and visiting the Regal accounts which have been taken over find that they have remained loyal to the pioneer firm to put out a fifty cent record. The new selling plan of the Regals include a reduction in the wholesale price of about two cents a record, and two off ten, if bought in standard quantities of ten records or multiples of ten at wholesale.

The disks will continue to be pressed by the same Scranton firm that has always pressed the Regal records. Although but three popular numbers have been released on Regal lists in the past two months, a large July list has been put out and work is being rushed on an August list which will be out about the middle of July. The list for July includes the following dance numbers: 9300 "On the Alamo"; "Kiky Koo"; 9301 "Those Longing for You Blues"; "Lonesome Mamma Blues"; 9302 "Song of Persia"; "Gray Morn"; 9303 "Swanee River Moon"; "Mighty Lak' a Rose"; 9304 "Old Timer's Fox Trot"; "Oh Sing A Loo"; 9305 "Honey Lu"; "Romany Love"; 9306 "Sing Song Man"; Opera Trot "Rigoletto"; 9307 "You Won't Be Sorry"; Opera Trot II "Samson and Delilah"; 9308 "My Honey's Lovin' Arms"; "Sweet Man O' Mine"; 9309 "Mister Gallagher Mr. Shean"; "Honey You're Getting Sweeter"; 9310 "Pick Me Up"; "Moon River"; 9311 "California"; "By-gones"; 9312 "Old Fashioned Girl"; "Little Grey Sweetheart"; 9313 "She's a Mean Job"; "Muscle Shoal Blues".

The following are vocal popular numbers: 9314 "Old Time Favorites" 1, & 2; 9315 "High Brown Blues"; "He May Be Your Man"; 9316 "I Certainly Must Be in Love"; "Oogie Oogie Wa Wa"; 9317 "Just a Little Love Song"; "The Rose of Stamboul"; 9318 "State Street Blues"; "I've Got the Wonder Blues"; and 9319 "Swanee River Moon"; "In Bluebird Land."

## SAMUELS MAKES RECORDS

Joseph Samuels, representative for Paul Specht, has just finished making a record for the Brunswick Company. It is a medley of Irish reels played by violin and piano. Samuels has agreed to play the number from the Bedloe's Island Radio Broadcasting Station next Wednesday.

## "THREE O'CLOCK" GOING BIG

"Three O'clock in the Morning" still leads all the waltz numbers on the mechanicals. Dealers report its sale bigger than ever.

## JIMMY FRANK

was with "Up in the Clouds" Co.—please send your address or call on **Billy Newman**, 65 East 125th St., N. Y. Very important.

# KARL BOWERS

## At 'Liberty' For 'Next' Season

### Neat—ECCENTRIC DUTCH—Comic

**IRONS & CLAMAGE**  
TWO YEARS

**MAX SPIEGEL**  
TWO YEARS

Direction—**ROEHM & RICHARDS**

STRAND THEATRE BUILDING, NEW YORK

# LILLIAN GAY

SOUBRETTE

ON THE LADDER OF SUCCESS

## ROLLS AND RECORDS

## RECORD DIVISION WINS

The Vocalion Record baseball team trimmed the Piano division team of the Aeolian Company last Saturday, to the tune of 18 to 2. The game, which was played on the fields of the Hackley School at Tarrytown, N. Y., was witnessed by more than fifty well known members of the Aeolian organization.

Of the fourteen errors made by the piano team, four were credited to Charles Laurino on first, who on four occasions overlooked the hard and fast rule that the first baseman must at least have his foot on the base when catching the ball in an attempt to put the runner out. Several "big leaguers" introduced as members of the piano department failed to help the team due to the excellent pitching staff of the Vocalion aggregation. Cliff Hess, recording manager of the Vocalion records, relieved one of the pitchers the latter part of the game and came out with a perfect score, the piano men failing to get a hit.

After the game the players and the spectators went to Phelps Manor Yacht Club where Mr. Fletcher, in charge of the Aeolian retail department, presided at the festive board. The hit of this occasion was the singing by Mr. Hess of the parodies he wrote, the one about the Ten Percent going over strong.

## BEN BAER IN WEST

Ben Baer, of the Cameo Record Corporation, left Monday for an extended trip to Chicago and other Middle West cities, in the interest of Cameo record sales. Mr. Baer will visit dealers who now handle records and other establishments who wish to put in a line of such merchandise. He will assist the latter in opening the new department, and will also outline advertising campaigns and otherwise assist Cameo record dealers in every way possible.

## EDDIE CANTOR RECORD RELEASED

The first Eddie Cantor record to be released by the Columbia Record Company is A3624 "I Love Her She Loves Me"—"I'm Hungry For Beautiful Girls," which has been put out as a special release for distribution in and around New York only, in order to reap the benefit of the Cantor show "Make It Snappy" which is at the Winter Garden.

## HERBEK BACK FROM HONEYMOON

F. J. Herbek, of the Columbia Record Company's advertising department, who was married recently to Miss Louise M. Eichhorn, returned Monday from a two-weeks' honeymoon trip which was spent up-state.

## "STUMBLING" SELLING HEAVILY

Among the fox-trots, "Stumbling" bids fair to set a new record for mechanical sales.

## GRIFFIN BOOSTING RECORDS

Gerald Griffin, exclusive Okeh Record artist and popularly known as "Ireland's Own Tenor," closed last week in vaudeville and has gone on tour of the Western States where he is visiting Okeh dealers and otherwise boosting his records sales.

Mr. Griffin is making the trip by automobile and en route to the coast is putting through many exploitation stunts in the interest of the long list of standard Irish song selections he has made for the Okeh as well as some of his own compositions. Among other things he is autographing his pictures and records for the dealers. Mr. Griffin will return to the vaudeville stage in the Fall.

## OKEH LABORATORIES CLOSING

Preparations are being made to close the Okeh record laboratories from July 1st to the 20th of the month, which is a yearly occurrence, for the purpose of giving all of the employees and others connected with the recording department vacations at a time when the staff will not be impaired in any way. Recordings already made and now going on will have completed Okeh record lists until next October at least.

While the laboratories located at 145 West Forty-fifth street are closed, the place will be repainted and decorated. The room formerly used by the plating plant which moved last week to Newark will be altered and made into a rehearsing room, etc.

## JEWEL JULY RELEASES

The July list of Jewel Rolls contains twelve numbers, all popular selections, both word rolls and instrumental, of the same songs. The former retail at 75c and the latter about 50c.

Word roll numbers are: 4033 "Gray Morn"; 4034 "Coo Coo"; 4035 "Sweet Indiana Home"; 4036 "I wish there was a Wireless to Heaven"; 4037 "I'm Wild about Harry"; 4038 "Wake up Little Girl you're Dreaming"; 4039 "Why Should I Cry over You"; 4040 "Swanee Bluebird"; 4041 "Sunshine Alley"; 4042 "My Honey's Lovin' Arms"; 4043 "Lonesome Mamma Blues" and 4044 "Gee But I Hate to go Home Alone."

## CLIFF HESS ON VACATION

Cliff Hess, recording manager of the Vocalion Records and Mel-O-Dee rolls, is leaving Friday of this week on a combined vacation and business trip to Chicago and other large Middle West cities.

He will visit Vocalion and Mel-O-Dee dealers in the interest of those products, and will confer with them regarding various helpful plans to still further increase the sales of the records and rolls, which have created a new high standard since they have been on the market.

## WHITEMAN MAKING RECORDS

Paul Whiteman's Palais Royal Orchestra, the members of which are leaving on an extended vacation this week, have been busy recording selections for the Victor Records. "Hot Lips," "Truly," Ziegfeld "Follies" songs, and many new members have been recorded for future release.

## SPECHT MAKING RECORDS

Paul Specht started making records for the Columbia Gramophone Company last week. The first records made by his orchestra were "My Dreams of Romany" and "Don't Stop," two new numbers by Baskette and Denny.

## ORPHANS OUTING ON JULY 15

The Annual Entertainment and Outing for the Orphans of St. Michaels Home will be held at Green Ridge, Staten Island, on Saturday, July 15.

## LILLIAN RUSSELL'S ESTATE

PITTSBURGH, June 26.—The will of Lillian Russell Moore, who died June 6, was filed for probate last week. The amount of the estate or the bequests made were not disclosed.

The bulk of the estate will go to her husband, Alexander P. Moore, publisher of "The Pittsburgh Leader," and to Mrs. Moore's daughter by a previous marriage, Mrs. Dorothy Russell Calvit, of Pittsburgh.

The estate consists largely of Oriental porcelains and lacquers, laces, jewels and objects of art. Her collection was one of the finest in existence.

Mr. Moore and the Union Trust Company, of Pittsburgh, are named as executors and trustees under the will, which is dated July 28, 1916.

In her will Mrs. Moore made no reference to the famous sapphire and diamond ring which she received from a Russian admirer early in her career, with the wish that she might become a marvelous success. Mrs. Moore wore the ring on every special occasion of her life. It was believed that she would leave the ring to the most promising aspirant in the musical comedy field at the time of her death, with a wish such as she received with it.

## TO STOP FAKE MUSIC TEACHERS

City Chamberlain Berolzheimer proposed last week that music teachers doing business in this city be licensed.

"There have been a number of complaints about both men and women misrepresenting themselves as music teachers," he said. "It takes about a season for the pupils to discover that the teachers are conducting business illegitimately."

"I have been requested to rectify this abuse by licensing music teachers, who would first have to pass an examination by a committee appointed by the Mayor and the Commissioner of Licenses. I have put the matter up to Acting Corporation Counsel Nicholson, who suggested that legislation would be required. In that case nothing could be done until next year, by which time we will be in a position, after investigation by the Police Department, to tell whether there are a sufficient number of frauds in that line of business to warrant such legislation."

## GILL BOAG SUED FOR \$150,000

Gilliad T. Boag, who operates the Piccadilly Rendezvous Café on West Forty-fifth street, and is more familiarly known on Broadway as "Gill" Boag, was named defendant in a breach of promise suit for \$150,000 brought in the Supreme Court, Brooklyn, last week, by Miss Petronella Cline, 30 years old, of No. 31 Garden Place, that borough. Miss Cline succeeded in getting her case advanced on the calendar, fearing losses to Boag's business because of prohibition.

In the papers filed, Boag is said to operate "either as sole proprietor or as partner of Paul Salvin and James Thompson," the Montmartre and Follies Berger, on West Fiftieth street, the Moulin Rouge and Palais Royal, on West Forty-eighth, the Little Club, on West Forty-fifth street, the Club Royal, on East Fifty-second, and the Pavilion Royal, on the Merrick Road, L. I.

## DANCE HALL OFFERS PRIZES

Clover Gardens, the new dance hall on the sixth floor of the Grand Central Palace, is in search of a slogan for its advertising and is offering \$500 in cash prizes for the best catch lines they accept. There are no rules to the contest. A committee of theatrical celebrities will be appointed judges. The first prize will be \$350, the second \$100, and the third \$50.

## NICHOLS MAKING RECORDS

George A. Nichols, for many years musical director on the Ziegfeld Roof, and lately with the "Blushing Bride," has organized an orchestra and signed with the Federal, Star and Aeolian record companies to produce records for them. He has ten men and will use several instruments rarely heard in an organization of dance musicians.



## VAUDEVILLE BILLS

(Continued from page 21)

### GREAT FALLS AND HELENA, MONT.

Three Belmonts—Crane Sisters—Ferry Corwey  
Caledonian Four—Willard Mack & Co.

### BUTTE, ANACONDA AND MISSOULA

Victoria & Dupree—Charlie Murray—Springtime  
Frivolities.

### SPOKANE, WASH.

The Dress Rehearsal—Fred Berrens—Parish &  
Peru—Homer Sisters—Schichtl's Marionettes.

### SEATTLE, WASH.

O'Hanlon & Zamboni—Bob Pender Troupe—  
Jim Thornton—Gladys Green—Coscia & Verdi.

### VANCOUVER, B. C.

Pettit Family—Judson Cole—Mlie. Rhea Co.—  
Britt Wood—"Love Nest."

### TACOMA, WASH.

Lockhart & Laddie—Byron & Haig—Carl Mc-  
Cullough—McLellan & Carson—Billy Bouncer  
Circus.

### PORTLAND, ORE.

Pantages Opera Co.—Emily Darrell—Rulowa  
Ballet—Lipinski's Dogs—Jones & Crumley.

### TRAVEL

Emile & Willy—Leo Greenwood Co.—Callahan  
& Bliss—Royal Revue—Telaak & Dean.

### SAN FRANCISCO

Will Morris—Nada Norralne—Robert McKim  
Co.—Four Byron Girls—La France & Byron—  
Johnny Elliott & Girls.

### OAKLAND, CAL.

The Pickfords—Bowman Bros.—Clinton & Cap-  
pell—Whipple Huston Co.—Novelle Bros.

### LOS ANGELES, CAL.

Buster Quinlan Co.—Eary & Eary—Seymour &  
Jeannette—Jack Conway Co.—Clark & Verdi—  
Erford's Oddities.

### SAN DIEGO, CAL.

Hori & Nagami—Beeman & Grace—Hibbit &  
Malle—Powell Quintet—Lulu Coates Co.

### LONG BEACH, CAL.

Mrs. Romeyn Jansen—Walter Brower—Craig &  
Holdsworth—Kuma Four—Ford & Price—Chas.  
Rogers Co.

### SALT LAKE CITY, UTAH

Mole, Jesta & Mole—Four Popularity Girls—  
Nelson & Madison—Everette's Monkeys—Pot  
Pourri Dancers—Mack & Lane.

### OGDEN, UTAH

Wilson & McAvoy—Cinderella Revue—Duval &  
Symonds—Four Erretos—Little Jim—Waldman &  
Freed.

### DENVER, COLO.

Farrell & Hatch—Futuristic Revue—Lady  
Alice's Pets—Dunley & Merrill—Miller, Kilnt &  
Cuby—Moran & Wiser.

### COLORADO SPRINGS AND PUEBLO, COLO.

Tom Kelly—"Country Village"—Stanley & Jaff-  
rey—"Breezy Buddies"—Kola Jackson Co.

### OMAHA, NEB.

Joe Thomas Co.—La Pine & Emery—Carter &  
Cornish—Skipper, Kennedy & Rooney—"Petti-  
coats"—Thomas' Saxotette.

### KANSAS CITY, MO.

Henry Catalano Co.—Bernivici Bros. Co.—Mag-  
gie Clifton Co.—Mason & Bailey—Southern Har-  
mony Four—Four Danubies.

### MEMPHIS, TENN.

Julia Edwards—Skelly & Heit Revue—Foley &  
O'Neill—Walter Hastings—C. W. Johnson—Three  
Ambler Bros.

### CIRCUS

Barnes, Al. G., Show—Topeka, Kas., 28; St.  
Joseph, Mo., 30; Kansas City, July 1, 2.

Gollmar Bros. Circus—Stevens Point, Wis., 28;  
Ladysmith, 29; Superior, 30; Duluth, Minn.,  
July 1.

Main, Walter L.—Milford, Mass., 28; Norwood,  
29; Plymouth, 30; Hyannis, July 1; Fal-  
mouth, 3; New Bedford, 4; Fall River, 5;  
Bristol, R. I., 6; Woonsocket, 7; Danielson,  
Ct., 8.

Ringling Brothers—Barnum and Bailey Com-  
bined—Lewiston, Maine, 28; Berlin, N. H., 29;  
Sherbrook, P. Q., Canada, 30; Quebec, P. Q.,  
Canada, July 1; Montreal, Canada, July 3,  
4; Ottawa, Ont., 5; Belleville, 6; Toronto, 7, 8.

Sells-Floto Shows—Mt. Vernon, Ohio, 28; Co-  
lumbus, 29; Dayton, 30; Muncie, Ind., July 1;  
Terre Haute, Ind., July 3; Decatur, Ill., 4;  
Springfield, 5; Alton, 6; St. Louis, Mo., 7,  
8, 8.

Hagenbeck Wallace Shows—Detroit, Mich.,  
June 28; Battle Creek, 29; Kalamazoo, 30; La  
Porte, Ind., July 1.

Robinson, John, Circus—Bay City, Mich., June  
28; East Tawas, 29; Alpena, 30; Cheboygan,  
July 1; Ishpeming, 3.

Gentry Bros., Show—Logan, Utah, June 28;  
Provo, Utah, 29; Eureka, 30.

### NEW SYSTEM FOR POST OFFICE

CHICAGO, June 26.—The Pantages Cir-  
cuit, after six years of experimenting, has  
finally adopted a system of publicity and  
house information covering the entire Pan  
time from east of Chicago to Seattle, that  
is said to meet all requirements. The  
new system is the result of the work of  
Bob Burns, originally a booking agent,  
but for the past six years in charge of  
Pantages publicity.

The necessary information regarding  
the personnel of the acts, the program bil-  
ling, the newspaper advertising, scene,  
light and property plots, for the theatre  
staff and salaries and other private infor-  
mation for managers and treasurers is  
handled in such a way that there can be  
no omissions. A scheme has also been  
worked out that takes care of the changes  
in the road shows. The data is held in  
the office of Alexander Pantages, Seattle;  
Charles E. Hodkins, Chicago, and other  
offices in New York and Los Angeles.

The system has been passed upon by  
numerous vaudeville publicity men who  
say that it is well-nigh perfect and unlike  
that of any other vaudeville circuit.

### OWEN JONES RECUPERATING

Owen Jones, general musical director  
for the B. F. Keith orchestra, is at his  
home, No. 64 West Fifty-second street,  
recovering from a nervous breakdown.  
Jones last appeared in public at the Coli-  
seum Theatre on the Sunday before  
Memorial Day, when memorial services  
were being held, and shortly after col-  
lapsed from overwork, his eyesight being  
affected.

### WHALEN IN HOSPITAL

Charles Whalen, formerly of the team of  
Whalen and West, and more recently  
appearing with Jack McShane, over the  
Loew Circuit, is in the Eye and Ear Hospi-  
tal undergoing an operation for a cataract  
on his eye. Upon his recovery the act will  
resume its vaudeville dates.

### I. R. SAMUELS SAILS

I. R. Samuels, of the Keith Vaudeville  
Exchange, and his wife, sailed on the  
Olympic last Saturday for England,  
where they will visit for five weeks. Dur-  
ing Samuel's absence John McNally will  
be in charge of the bookings for his  
houses.

### ORCHESTRA STOPS "SHIMMY"

The Charles and Charles Orchestra, now  
playing at the Strand Roof has devised a  
way of stopping the "shimmy" and  
"Chicago" in that restaurant. The  
Strand Roof caters more or less to a  
family trade and the management frowns  
upon the style of dancing prevalent in  
many of the New York cabarets. In or-  
der to keep the dancers from going  
through the usual movements without be-  
ing ostentatious, Charles Holdsworth, the  
leader, plays all his fox-trots in a slightly  
livelier tempo, and accomplishes the result  
without anyone being the wiser.

The five members of this aggregation  
all sing, besides playing their instruments,  
and two of them are dancers of ability.  
The combination has been together for two  
years, playing at Healy's under the name  
of Charles Holdsworth's Orchestra.  
Holdsworth formerly had a vaudeville  
act, doing singing, dancing and banjo play-  
ing at the same time. Charles Moritz, his  
partner, was a member of the Saxophone  
Review. The other members are Harry  
Roberts, piano, Andy Cappy, violin and  
cornet, and James McNicholl, traps.

Besides playing for the dancing the or-  
chestra furnishes the music for the bright  
and snappy review that is running at the  
Strand Roof, staged by Briggs French and  
Al Bennett.

### GOLDMAN IN FOURTH WEEK

The Goldman Band, under the direction  
of Edwin Franko Goldman, entered on its  
fourth week of Summer Concerts on the  
Green at Columbia University Monday.  
The band is rendering classical selections  
that formerly were the forte of symphony  
orchestras only and besides is giving at-  
tention to marital strains and to the more  
recent compositions of Goldman, whose  
work is growing in popularity.

### THREE HOUSES STILL OPEN

PHILADELPHIA, June 26.—Three vaude-  
ville houses are still open here and despite  
the heat a fair business is being done in  
them all.

The Keith house continues to do well,  
the Globe and the Nixon are doing enough  
to warrant running and may keep open all  
summer.

### POLICE BAND LOSES MUSIC

A large quantity of band music, the  
property of the N. Y. Police Band, was  
destroyed by fire in a corner of the drill  
hall on the fourth floor of the Seventh  
Regiment Armory at Sixty-sixth street  
last Tuesday night.

The music, much of which was old and  
impossible of replacement was valued at  
over \$5,000.

### HATTIE DARLING FOR UNIT

Hattie Darling, who has been playing in  
vaudeville with her brother Sammy Tim-  
berg, has been signed to appear in "Joys  
and Glooms," a unit that will tour the  
Shubert Circuit, in which Herman Tim-  
berg, the brother of Hattie, will be starred.

### NEW ORCHESTRA AT PROCTOR'S

The female orchestra that was holding  
forth at the Fifth Avenue Theatre, has  
been replaced by an all male orchestra,  
and a marked improvement is noticeable  
in the way acts are played at the theatre.  
The overture now gets applause.

### GUS BOTT IN NEW YORK

Gus Bott's Orchestra was in New York  
last week, rehearsing new numbers and  
arrangements. They returned Saturday to  
Atlantic City where they are now playing  
for the Summer at the Ritz-Carlton.

### DOLLYS WANT ORCHESTRAS

The Dolly Sisters, at present playing in  
London, are contemplating taking over an  
American orchestra to use in their act, and  
have cabled several leaders to that effect.

### BAND AT KEITH'S

The Mardi Gras Band, under the lead-  
ership of Art Lantry, a seven-piece  
combination, is playing Keith Vaudeville  
at Atlantic City this week.

### OUTING STARTS AN OPERA

The annual outing held by the music  
publishers at Joe Smallwood's resort, on  
the last day of their convention, was pro-  
ductive this year of a new Russian opera  
written by Ernest Hare, Billy Jones, Bert  
Grant and Eddie Chrystie. The opera,  
entitled "Don't Smokesky," which is in a  
burlesque vein, was inspired when the  
writers retired to a back room as a result  
of the Firemen's Quartette which was  
singing, making a request that there be no  
smoking.

More work will be done on the opera  
and it is expected to be put on in the Fall.  
The prologue, however, was given imme-  
diately at Smallwood's so that publishers  
could get a line on the score. Bids were  
received from rival publishers, but none  
were entertained from the regular operetta  
handlers, popular printers being given the  
preference. The programme of the pro-  
logue read in part:

Fred Hager, impresario, direct from  
Opera Okeh. Cast of Characters:  
The High Priest of Moscow... Ernest Hare  
A Russian Herring... Billy Jones  
A Lady in Waiting... Ernest Hare  
Madame Disappointed... Billy Jones  
Prologue by the Russian Herring.

"Gentlemen, for your approval we offer  
a one-act farce called 'Don't Smokesky.'  
During the action of the piece you will  
take notice that the cast of characters is  
limited to two members. When the cast  
portrays the character of a female, they  
will raise their left hand, and when por-  
traying a male they will raise the right  
hand. The action of the opera takes place  
along the Esophagus."

At this point Bert Grant at the piano  
swooned and Eddie Chrystie volunteered  
from the audience, being a co-author. Mr.  
Chrystie of the Opera Berlin played a  
thrilling finale to the prologue and the  
cast were roundly applauded for the way  
they handled the mammoth production.

### FILM MEN PROTEST TAX

LONDON, June 26.—A deputation repre-  
senting the Tax Abolition Committee of  
the motion picture industry here is now  
conferring with the Chancellor of the  
Exchequer. The committee feels that it  
has an unanswerable case and is sure the  
tax will be removed when the Chancellor  
has heard them. They have united all  
trade interests against the tax and have  
secured the sympathy of the public.

The tax is blamed for the closing of  
over 300 motion picture theatres in Eng-  
land. Most of the others are carrying on  
at a loss. It is stated that the tax also  
deters the motion picture producers here  
from fighting the productions of foreign  
companies.

### NEW SONGS IN CREOLE REVUE

In the re-written edition of "Strut Miss  
Lizzie" the all Creole revue which opened at  
the Times Square Theatre last week, Jack  
Mills, Inc., who are publishing the music,  
have several new numbers which give  
promise of becoming very popular. In  
addition to the theme song of the show,  
"Dear Old Southland" and "Strut Miss  
Lizzie," there are "Lovesick Blues" and  
"I'm Wild About Mandy."

### WHITE AND SMITH TO STAR

LONDON, June 26.—Lee White and Clay  
Smith will be starred in a new production  
next season, which will go on tour under  
the direction of Hayman and York, Ltd.  
Miss White and Smith have accepted con-  
tracts to play in Australia during the sum-  
mer and sailed last week for that contin-  
ent.

### STILLWELL WRITES SONG

Raymond Stillwell, trombone player with  
Paul Specht's Orchestra, has written a  
new Oriental fox-trot number entitled  
"Mindia, Down in Old India," which he  
has placed with Joe Mittenenthal, Inc. The  
Specht Orchestra is featuring the number  
nightly at the Hotel Astor Roof.

### HOLCOMB AT AMBASSADOR

Jess Holcomb and His Orchestra have  
opened at the Ambassador Hotel. They  
formerly played at Healy's Golden Glades  
for some time.



## LOW THEATRICAL FARES

VIA STRAMER LINES

TO NEWBURGH, POUGHKEEPSIE, KINGSTON, ALBANY, TROY, SCHENEC-  
TADY, AMSTERDAM, SARATOGA, GLENS FALLS, UTICA, ROME,  
BOSTON, PROVIDENCE (All New England Ports)

AUSTRALIA, NAPLES, EUROPE, SOUTH AMERICA, CUBA, MEXICO

### THE HARLAN-BRADY TOURS

Official Ticket Agents

42ND STREET &amp; BROADWAY

ROOM 320—KNICKERBOCKER BLDG.

NEW YORK CITY



# PARISH & PERU

NOW PLAYING  
PANTAGES CIRCUIT

SPOKANE, WASH., NEXT WEEK

## MYSTERY IN SHOOTING CASE

FREEPORT, N. Y., June 26.—Mrs. Oscar A. Hirsch was called this morning for arraignment in the police court on a charge of assault and attempt to kill growing out of the shooting of her husband at midnight Saturday after a party here at the home of Reine-Davies, motion picture actress.

Hirsch, a former theatrical producer, was taken to Nassau Hospital after the shooting. His wife was released under \$25,000 bail when it was found that Hirsch's injuries were not serious. She immediately went to the hospital and soon she and her husband were weeping in each others arms. It was expected he would be taken to his home today.

Mrs. Hirsch is said to have left the lawn party before her husband and to have gone to their home which is just around the corner from the Davies house.

She came out later, according to George M. Levy, her attorney, and saw her husband coming along the street with a small automatic pistol in his hand. Not knowing what he was going to do with it, she tried to take it from him and it was discharged in the scuffle.

"Mr. Hirsch told me," the lawyer said, "that he had been collecting rents and had much money with him. For that reason he said he had taken a pistol with him. He left the party to rest in a secluded spot in the garden, he told me, where his wife found him. 'I had been drinking,' Mr. Hirsch said to me, 'and my wife frightened me as she approached. I pulled my gun out of my pocket and she struggled with me. In the struggle the gun was accidentally discharged and I was shot.'"

Magistrate Bernard J. Douras, father of Reine and Marion Davies, in a sworn statement said that Hirsch exclaimed "I'm shot. She did it. I'm bleeding to death."

Magistrate Douras further stated that Mrs. Hirsch threw herself on the ground and cried, "Oh, isn't this awful? I didn't do it. He forced me to do it."

The magistrate, who with others, ran to Hirsch's side immediately after the shooting, is said to have told Assistant District Attorney Edwards the wounded man had gasped:

"She did it. She shot me. She said she would get me, and now she did it."

Mrs. Hirsch, running from the scene of the shooting, was heard to say, according to witnesses, "Oh, I shot my

daddy." Later, at the police station, Miss Reine Davies told the authorities the accused woman declared that her husband had kept her a prisoner in their home for four days, with little food and drink, and when he picked on me I didn't know what I did."

It was reported that Mrs. Hirsch did not wish to accompany her husband to the party at the Davies home, but that she did so on his insistence. The Hirschs recently returned from Europe.

Marion Davies, in whose honor the lawn party was said to have been given, denied that she was present at her sister's home last night. Miss Davies, who also has just returned from Europe, denied all knowledge of the shooting.

## PRAISE TRIANGLE NUMBER

Joe Davis, of the Triangle Music Company, is one of the very few publishers who have not lessened their efforts because of the so-called slump in the sheet music industry. He put through at least two big campaigns in Chicago in the spring, and is now starting another in New York and other places in the interest of two or his numbers, "Hawaiian Nightingale" a waltz, and "Suez," an Oriental fox-trot. Both songs are being recorded on all of the mechanicals, the latest firm to bring the waltz out being the Brunswick company who have it listed for July.

Paul Specht, whose orchestra is now playing at the Hotel Astor Roof Garden sent the following unsolicited letter to Mr. Davis, in which he praises "Hawaiian Nightingale":

"My Dear Mr. Davis:

"Surprising things happen now and then; a leader can always be quoted as saying that new songs have 'hit' possibilities but, when the men in the orchestra keep asking the leader to play a certain number, then it is quite evident that such numbers will always be played and made into hits without any propaganda and very little exploitation on the part of the publishers.

"The foregoing is what happened when the waltz 'Hawaiian Nightingale' was played by my orchestra on the Hotel Astor Roof. After receiving requests to repeat it several times I am convinced that the public want more and more of 'Hawaiian Nightingale'.

"Assuring you that I firmly believe that you have a positive natural hit and with very best wishes for your success at all times, I am,

(Signed) Very sincerely yours,  
Paul Specht."

The letter is being reproduced on over fifteen thousand orchestration covers of the Triangle Tunes, which will eventually come into the hands of orchestra leaders all over the country.

At Liberty 1922-23 At Liberty

Harry Tanen

(CURLY)

Black-Tramp-Bozo and Light Comedy

2545 S. 6th St., Philadelphia, Pa.

BILLY GASTON & CO.

"IN YEARS TO COME"

Playing Loew Circuit

ATTENTION, VAUDEVILLE ACTS

JOHN QUIGLEY THEATRICAL AGENCY, INC.

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps. 184 Boylston St., Boston, Mass.

The Afsons Shoe  
\$5--FOR MEN--\$6---140 STYLES

Made in our own factory, Brockton, Mass.  
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## NEW ACTS

## PHIL BAKER

Theatre—Riverside.  
Style—Talking and accordeon.  
Time—Eighteen minutes.  
Setting—In one.

It is a well known fact that the average artist who comes from production into vaudeville, generally doesn't go as good in the two-a-day as he or she did in the eight-a-week. And also that the average artist who has left vaudeville for a year or two, and goes into the production field, is in the same class when he returns to vaudeville. The number which do come back to vaudeville and are better than they ever were, are generally in the minority.

Add to that number Phil Baker. Baker is doing a single which for solid laughs and entertainment value, is as good as any which has been done in vaudeville for years. He's got everything needed, from an appearance which makes his audience like him the minute he enters, to material and then ability to put that material over so as to get the most value of it.

From the minute he said that he would play "In the Autumn When the Levy's Begin to Fail," he could do anything and they'd like it. He uses a stock-ticker now, and rattles off a series of reports from foreign countries and domestic cities from the tape which come as laugh after laugh. He's also playing the accordeon more now than he did when we last saw him. Request numbers, with comedy interpolations, are given. One in the audience asks for "Stumbling," and Baker replies "Jewish Stumbling?" And he plays it that way. This is a successor to the Jewish "Over There" he formerly did.

He's also doing one of his own songs (announced), which a plant sings from a box. Its name is "Forever After," and it's that type of ballad, lyrically and musically, which lasts that long.

This is really a case of what production has lost, vaudeville has gained. But we wouldn't be surprised if some producer with a real good show would grab Baker. He'd be the hit of the show. Just as well as he'll be the hit of any vaudeville bill. G. J. H.

## CORINNE AND HIMBER

Theatre—Coliseum.  
Style—Dancing and violin.  
Time—Fourteen minutes.  
Setting—Full stage (special).

Corinne and Dick Himber are doing a dance offering, which is not supposed to contain comedy, but it has one laugh all the way through it. And that is Dick Himber's appearance in an Eton suit. Himber has apparently forgotten that about three or four years have elapsed since he appeared in Sophie Tucker's act, and that he has taken on weight in that time. He apparently has also forgotten that the vaudeville public doesn't remember people on the stage after one season's success and then an absence of three years or so. But the Eton is the laugh. One can picture Harry Holman wearing an Eton suit and get almost the same results. The pianist with the act forms a contrast, he also wearing an Eton, but has the appearance which goes with it.

Corinne is a pretty little blonde, and an exceptionally good dancer. She does various routines ranging from kicks to toe-work of merit. Himber supports her in some of the numbers, somewhat awkwardly. He's a good violin player—but that seems to be about all. He would help the act by standing in one place while playing the violin to her dances, for his walking around stage only serves to detract attention from her work. And her work is good enough to land the act in the better houses in an early spot, where it could make good.—G. J. H.

## "BROKEN PROMISES"

Theatre—City.  
Style—Sketch.  
Time—Twenty minutes.  
Setting—Full stage (special).

This playlet was done over the two-a-day route about a season or two back by a different cast. No one's name was billed at this house, the act working under the title of "Broken Promises," being billed in front of the house as "a fine comedy." The "comedy" consisted of the tale of the husband who has neglected his wife and two children for years, while devoting his time to making money, and now has made so much that it has become a habit with him, and he no longer pays attention to his home or folks.

On the twenty-first anniversary of his marriage he is made to realize the error of his ways by his children, who secure their mother's diary and read bits of it pertaining to the day the father proposed to their mother, the days on which they were born, and also the day of the father and mother's first serious quarrel. He is concealed in a big chair while they read the different parts, each part being enacted in a special part of the set, before a place drop as they read.

He then changes his attitude towards his family and all's well. The mother and the juvenile are the best in the cast now doing the act. Father seemed a bit too stiff at times and was unconvincing. Daughter also has room for improvement in her work.

The vehicle is well-written, and sounds like it may be from the pen of Frances Nordstrom, although we forget who wrote the act, and who did it on the big time. It is sure-fire for the family houses. G. J. H.

## BILLY LA VAR &amp; GIRLS

Theatre—23rd Street.  
Style—Revue.  
Time—Twenty minutes.  
Setting—Special.

In a special setting in full stage, showing the interior of a millinery shop, La Var and his girls are presenting a revue which is entitled "Tickle Toes." At the opening of the act one of the girls (there are four), is at the telephone, and relates that all the girls are going to a party and are going to do various dances and songs there. One of the girls then does a dance. Two girls come from back of a settee in kid costume and do a kid number. Following the number La Var makes his entrance, and goes into a bit of talk with one of the girls. A Spanish dance by a female follows, and then one of the girls sings a ballad. One of the girls then crosses the stage in tough make-up, and La Var goes into some chatter with her that gives way to a double dance by both. They follow it up with a Primrose and West dance, and the act closes with La Var and his female partner doing a whirlwind dance. La Var and his partner are the outstanding features of the act, which is a good flash for the three a day bills. S. H. M.

## WILSON AND KEPPLE

Theatre—City.  
Style—Dancing.  
Time—Eight minutes.  
Setting—In one.

Two men, neatly attired in checkered suits doing a straight hard shoe dance routine. They opened with a double number and then alternated with a series of singles and closing with another double. The dances were varied and the taps consistently good. Being a dumb act, the routine is fast and an excellent one of its kind for any house on the circuit, where it can give either a fast start or a snappy finish to a bill. M. H. S.

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### GEORGIA FIVE AT SHANLEY'S

The original Georgia Five is playing at Shanley's, working under the jurisdiction of Paul Whiteman. This combination, under the leadership of Lou Dorn, has been together for about three years, being favorites at dances and entertainments through New Jersey and Pennsylvania. Before coming to Shanley's they played twenty-two weeks at the Palm Garden, Philadelphia, and twelve weeks at Rose-land, Trenton.

The members of the orchestra are, Lou Dorn, piano and leader; Fred Bauer, traps; Herman Drews, cornet; William Drews, trombone; and Harry Duke, saxophone and clarinet. The last named is the featured member of the quintette, stepping out on the floor and selling his music with excellent showmanship. All of the members are good singers and several do dancing specialties.

### BENSON ON PIER

ATLANTIC CITY, June 27.—The Benson Orchestra of Chicago, who have just closed a successful engagement at the Marigold Gardens in that city, opened here this week at Young's Million Dollar Pier, under the direction of Roy Bargy. It is a twelve man combination and will play for the dancing on the new ballroom floor from 3 to 5 in the afternoon and from 7.30 to midnight each evening. They are featuring the Berlin number "Kiki-Koo."

This orchestra is well known throughout the west and middle west, being a favorite in Chicago. They have been exclusive Victor record artists for years.

### MELBROOKS AT CITY ISLAND

The Melbrook County Club Orchestra is at Thwaite's, City Island, for the summer. During the winter this is a ten man combination but they have split up for the warm weather, half of them coming to Thwaite's and the other half going to Asbury Park.

Those at the City Island resort are, S. H. Weinbaum, leader, violin; Sid Froehlich, piano; Saxy Slater, saxophone and clarinet; Jack Drab, traps; and Johnny Kuck, trumpet. The boys have been together for more than four years.

### REPLACES MEYER DAVIS

WASHINGTON, June 26.—Irving Boernstein, a young college graduate, this week replaced Meyer Davis at the New Willard, with a dance orchestra of six men. Boernstein has suddenly sprung into prominence in the Capitol and has organized several other combinations, one at the Hotel Washington of six men, one at St. Marks Cafe and one at Grafton Hall. Most of his men are young college graduates like himself.

### AL NAP AT THE TERMINAL

Al Nap and His Orchestra have been booked for the season at the Terminal, Brooklyn, where they will play for the summer months. The Terminal has a revue and also several vaudeville acts as an added attraction. After its engagement at the Terminal the orchestra will open at the Bushwick Cafe which has been the winter quarters of the orchestra for some time.

### JOE SMITH CLOSSES

Joe Smith's Orchestra closed Saturday night at the Picadilly Rendezvous after having played there for about four months. He intends to rest for a few weeks before starting on another engagement that is being negotiated.

### SLATTERFIELD AT MARTIN'S

ATLANTIC CITY, June 26.—Al Slatterfield, with a five man combination, replaced Al Miller at Martin's here this week, playing for the show as well as the dancing.

### ESTLOW AT ALAMAC

Bert Estlow, with an orchestra of six men, is now playing the dance music in the Latzecllar, Alamac Hotel, Atlantic City.

## ORCHESTRA NEWS

### NATZY HAS BIG CONTRACT

Hazay Natzy, director of the Hotel Biltmore Orchestra, is under contract to John W. Bowman to supply the music at all the hotels and restaurants controlled by the Bowman interests. At present he has 34 men, in two orchestras at the Biltmore, a six-man combination at the Commodore, six men at the Belmont, five at the Murray Hill, five at the Ansonia, a ten-man orchestra at the Westchester Biltmore Country Club, two orchestras of eleven and five men at the Hotel Griswold, Easton Point, New London, Conn., and ten men at the Biltmore, Providence.

Mr. Natzy has been furnishing music at hotels and dances for the past twenty-five years. He had the first orchestra in the Waldorf and also in the Vanderbilt in this city, and has lately had combinations at the Hotel Sevilla, Havana, Cuba and at the Biltmore in Los Angeles. He is mapping out an extensive program for dances and hotels for next season.

### NOT TO PLAY AT SHELburne

Contrary to the announcement published last week that Jimmy Carr, violinist and orchestra leader, was to appear with Harold Stern at the Hotel Shelburne, comes the declaration, by Carr himself, that he knew nothing about it, that his name was used without his permission, and that he has his own combination of nine men, everyone a soloist.

He is at a loss to understand how Stern could have thought him hired, he says as Carr claims he met Stern only once, about two years ago, and has not seen him nor spoken to him since. Last year Carr had the Orchestra at the Shelburne, having placed himself there.

Carr and his organization have just returned from the Alamac Hotel, Lake Hopatcong, where they played for the convention of the Moving Picture Exhibitors and Managers.

### LEADER SUES FOR \$6,000

Eddie Elkins, now playing at the Pavilion Royal, has brought suit against Joseph Pain, proprietor of the Knickerbocker Grill, for \$6,000 for alleged breach of contract.

Elkins alleges through his attorneys, House, Grossman & Vorhaus, that he was let out several months before his contract expired, owing to a falling off in business, but that, as he was able to secure an engagement at the Pavilion Royal within a short time he was damaged only to the extent of the suit.

### WHITEMAN ON VACATION

Paul Whiteman left Monday for a three week vacation which he will spend in Atlantic City. Most of the members of his Palais Royal Orchestra which closed for the time being last Saturday, expect to return to California where they will spend their vacations.

No vaudeville engagements have been definitely set, as yet and the orchestra will re-open later in the season at the Palais Royal for a two-year period.

### WESTERN LEADER HERE

L. R. Parmegiani is conducting the orchestra at Chateau Laurier, playing the latest dance tunes with a classical touch. Parmegiani, who has but lately come East from California, was formerly a soloist in Creatore's Band, and later conducted at the Ambassador and the Alexandria Hotels, in Los Angeles.

### WADSWORTH BUYS HORNS

Wheeler Wadsworth, well known musician, has bought a new set of gold horns which is being admired by his colleagues at the Paul Whiteman office. The set, composed of bass, tenor, baritone and soprano saxophones, were made by Buescher and are unusually handsome instruments.

### BIG BAND AT CLOVER GARDENS

Ambrose's Orchestra, now playing at the Clover Gardens, Grand Central Palace, are co-operating with the management in making certain changes. The dance floor at the Gardens is artistically laid out in the shape of a four-leaf clover, the furnishings and murals being of the Byzantine period, with the orchestra on an elevated platform in the middle. It developed after several nights that because of the peculiar acoustics a rumble was heard when the orchestra was playing and experiments are being made with different kinds of hangings and ceiling drapes to do away with this.

This orchestra is a twenty piece combination with seven violins, five saxophones, two pianos, two trumpets, clarinet, trombone, bass and drums. The music they dispense is different, the usual "jazz" effects being absent but perfect rhythm and an artistic rendition of the numbers being paramount. The melodies are carried by the violins, for the most part, with occasional variations in arrangement giving other instruments a chance.

### BASILE AT DREAMLAND

Joe Basile's Band open their summer engagement at Dreamland Park, Newark, N. J. on July 22nd. This will be in addition to the band's velodrome dates at both the Newark and New York velodrome, where they play twice a week at each place.

The band will continue to play its municipal concerts in New Jersey towns at Newark, Montclair, Summit, etc., and also has a series of some seventy block parties at which it is playing this season. As a result of being so busy, Mr. Basile was forced to turn down all vaudeville offers, until next Fall.

### GEISLER AT CITY ISLAND

Joe Geisler's Orchestra, playing at Gus Schulte's Ben Hur, City Island, has seven men, all of whom double on the saxophone. Several distinctly novel effects are obtained by having a saxophone quintette, piano, and a violin obligato.

### SHERWOOD FOR COAST

The Sherwoods, a singing orchestra, having recently completed a seventeen week engagement at Cleveland, are en route to Los Angeles via motor, where they will fill a summer engagement at the Kinema Theatre.

### HYDE GETS ROUTE

Alexander Hyde and His Symphonic Enchanters have been routed over the Loew Circuit and opened last week at the City Theatre the first half, and played the State the last half.

### McLAIN AT WILDWOOD

Charles McLain and his six piece orchestra who have been playing at the Little Club, Baltimore, have opened at Bonjiovani's, Wildwood, Pennsylvania, where they were booked by Arthur Krauss.

### KRAUSS AT BEDFORD SPRINGS

Arthus Krauss has placed a five piece orchestra at the Bedford Springs Hotel, Bedford Springs, Pennsylvania, which is playing under the leadership of Harry Lowenberg.

### AL MILLER IN ATLANTIC CITY

ATLANTIC CITY, June 26.—Al Miller's Orchestra, formerly playing at Martin's Restaurant, opened this week at the Campus here.

### KILENYI AT THE CAMEO

Edward Kilenyi is conducting the orchestra at the Cameo Theatre in West 42nd street, New York.

### CONFREY HAS NEW ORCHESTRA

Zez Confrey's newly organized orchestra, which he leads personally, has been signed by the Victor Record company as exclusive Victor artists. The organization is under the direction of Paul Whiteman, Inc., and is considered a crack outfit of its kind. Its first records will be released shortly on the Victor lists.

Pianist-composer, with a fast growing reputation as a writer of popular song hits, Mr. Confrey was hardly known in New York musical circles a little over a year ago, when he came to this city from Chicago. In the Windy City he was fairly well known as a Q. R. S. roll artist, and a song-writer of promise.

About a year and a half ago, he came to New York to record for the Q. R. S. at their local laboratories, and soon placed some of the compositions he had in mind, with publishers of popular numbers. "Greenwich Witch," "You Tell 'Em Ivories," "Kitten on the Keys" and other piano solos were put out by Jack Mills, Inc. At that period such solos which had been popular at one time were not eagerly sought by publishers. However, the compositions met with great success. "Kitten on the Keys" is still gathering momentum after being out for over a year; in fact it is considered the standard piano solo novelty in musical circles throughout the country. Students measure their ability at the piano by being able to master the composition.

A favorite melody that Confrey had played in Chicago as a solo was set to a lyric early last Spring and placed with Leo Feist, Inc., who got in back of it with all their organization. "Stumbling," proved to be the absolute fox-trot sensation of the year, and put Confrey among the select few and song-writers who can turn out real hits.

### COLLEGIANS AT CLUB ROYAL

Paul Whiteman's Collegians are playing this week at the Club Royal and the Piccadilly Rendezvous. They appear at the Club from 7 until 10, and at the Rendezvous from 10:30 until closing.

This aggregation is composed of nine students from Cornell University, Ithaca, New York, where they have been playing at various dances, including the Junior Prom. They are under the leadership of Bob Casner, whose father owns the Ithaca Hotel and who has just graduated. He plays the drums. Other members of the orchestra are: Saxophones, G. Teare, S. Washburn, F. Bellinger; trombone, N. Wilcox; cornet, R. Johnson; piano, W. Ewald; banjo, C. Dean. Last year they made several records for the Okeh Company. At the conclusion of their engagement at the Rendezvous they go to Castles-by-the-Sea.

### CRESCENT FOR THE STRAND

The Crescent City Orchestra, a six man combination, opens at the Strand Roof, Wednesday, June 28. This orchestra takes the place of Charles and Charles who have been playing the Strand for the past four weeks.

The Crescent City Orchestra just returned from England, where they have been for about a year, playing at Rectors Club and the Palais de Danse. They made several records while abroad, the latest to be released being "Say It With Music" which they recorded for the Homochord Record Company.

### PHILIPS ENGAGED FOR SUMMER

Barney Philips and his Melody Boys, who have been playing all season at the Marlborough Grill, have been booked for the entire summer season for the same resort. The summer combination is composed of Barney Philips, James Cassidy, pianist; Oscar Chalk, violinist; Ben Marshall, banjoist, and Frank Wilson, oboe, saxophone and clarinet.

### DORN CLOSSES AT SHANLEY'S

Lou Dorn's Original Dixieland Orchestra closed Saturday night at Shanley's when that popular dance resort put up the shutters for the season.



## UNITE TO IMPROVE FILMS

Opposition to political censorship of motion pictures was the general trend of the address made last Thursday at the conference called by Will H. Hays, president of the Motion Picture Producers and Distributors of America, at which over one hundred representatives of welfare and educational organizations, actors, authors and others, were present. Many of the educational organizations represented are of national scope, with hundreds of thousands of affiliated members in all parts of the United States. The meeting was held at the Waldorf.

Beginning in the morning, the meeting adjourned at noon, a luncheon being given for the delegates, and continued most of the afternoon. The last work of the meeting was to appoint a committee to present a program for the improvement of motion pictures. The committee comprises Lee F. Hammer, of the Russell Sage Foundation; Mrs. Oliver Harriman, president of the Campfire Girls, and James E. West, secretary of the Boy Scouts of America.

More than twenty lengthy addresses were made during the course of the meeting, one of the speakers being Paul Dullzell, Assistant Executive-Secretary of the Actors' Equity Association, who attended in place of Frank Gillmore, who was in Cincinnati attending the convention of the American Federation of Labor. Mr. Dullzell said that the only way to bring the motion picture industry back to a healthy, normal basis, was to abolish political censorship.

"The motion pictures must be helped to get onto firm ground," said Mr. Dullzell, "and those who are willing to aid it can do nothing more vital than to work for the elimination of all political censorship. In the speaking stage we have already forestalled censorship, which would have worked immeasurable harm, to the theatre, by agreeing to censor ourselves."

Hugh Frayne, representing the American Federation of Labor, endorsed Mr. Dullzell's statements, and pledged the Federation to work against censorship.

"One of the first things for which this group should go on record," said the labor representative, "is to declare for the future of the motion picture industry that the existing compulsory censorship law should be wiped out. The American Federation of Labor will go on record in favor of that. The public is the one to censor pictures."

State Senator James J. Walker, representing the Theatre Owners' Chamber of Commerce of New York, said:

"If censorship has been a success then the screen today is cleansed! If the screen is not cleansed, censorship has not been a success."

"There has been a good deal of talk about immorality in the theatre," said the Senator, referring to the admission of children, "but I don't blame the picture owners. They went to Albany and asked for a law to segregate them in the care of a matron, but nothing was done to help matters."

In opening the meeting Mr. Hays called attention to the great part the motion picture takes in the daily life of the world.

"The picture industry has become the fourth greatest in the United States and is the largest potential influence for education in the world today," said Mr. Hays.

"I know the integrity of purpose of the producers and distributors and I understand that integrity of purpose. They desire to maintain the highest possible moral and artistic standards, but they can only achieve this if they have the sympathy, co-operation and help of the country."

Many suggestions for the improvement of film conditions were advanced by

speakers. Mr. West, secretary of the Boy Scouts, recommended that scenarios be reviewed before producing work was begun. Mrs. Richard M. Chapin, president of the Women's Clubs of New York City, said that the discrimination of the public was censorship enough. Dr. Ernest L. Crandall, representing the Visual Instruction Association, told of surveys made by the Board of Education which showed more concern with theatre conditions and offensive posters and advertisements than with pictures themselves.

The appointment of the committee which will aid Mr. Hays in selecting a permanent advisory board to work with him was made upon the motion of Mr. West, which was adopted as follows:

"That we express full confidence in the Hon. Will H. Hays, who has been selected as the leader in this movement."

"That we pledge our full support to him and through him in carrying out these purposes through a committee of from fifteen to twenty-five to be selected by him with the aid of a committee of three to be elected at this time, so long as he, representing these purposes, maintains the support of the producers in carrying out these purposes."

## ACTRESS IN HOSPITAL

Betty Lee, twenty, an actress, was taken to the Bellevue Hospital last week from the Cornell Hotel, on West Forty-seventh street, suffering from poisoning, having swallowed several strychnine tablets. She at first said that she had taken them by mistake, but later moaned that "she did not want to live any longer." Physicians at the hospital said that she would recover.

The young woman's roommate, Daisy Dean, said that Miss Lee had quarreled with her husband, Harry Hirsch, about a month ago. They had married when he was in the army, and after the quarrel he re-enlisted, and is stationed at Governors Island. Dr. Paul, of Flower Hospital, who attended the girl, called up Governors Island, and got Hirsch to come to see his wife. The young woman at first refused to see him, but was later prevailed upon to do so. Hirsch and his young wife then patched up their troubles.

## TYLER GETS PUNCH &amp; JUDY

George C. Tyler, aided and abetted by George S. Kaufman and Marc Connelly, has taken over the Punch and Judy Theatre, and will present at the house an unusual program of sketches and musical numbers. Many well-known writers will contribute to the programs, which will be prepared and directed by Messrs. Kaufman and Connelly. The new group has not yet found a name to its liking, but is tentatively calling itself the "Forty-Niners." According to contract the initial program is to be presented not later than November 6.

## NOVELTIES AT DAZIAN'S

There are some new and startling fabrics being shown at Dazian's Theatrical Emporium at No. 142 44th St.

Among them is a non-tarnishable metal cloth in all colors and another known as Syllore which comes in a wonderful combination of colors. This is suitable for both costumes and curtains, drops etc. In addition to the above there are theatrical fabrics, and trimmings suitable for stage and street wear.

## EDNA GOODRICH SUES HOTEL

Edna Goodrich, who was formerly Mrs. Nat C. Goodwin, has filed suit against the Hotel Netherland for \$10,000 for jewelry and \$170 in cash, which she alleges was not returned to her after she had deposited them in the safe of the hotel on New Years Eve of 1918.

## CUTTING THE BIG SERIALS

Carl Laemmle, head of Universal, has just issued an order to his company which will practically destroy the last vestige of the old serial.

"In future," the order reads, "serials will not be sold, or even thought of, by episodes."

In the old days, in fact right up to the present time, the making of a serial was primarily the question of making as many episodes as the story would stand for with good stretching and the admission of every kind of thrill without any regard for the logical development of the story or of a smooth continuity. Every accident in the fire, water and air was rung in, and the least one could expect was fifteen episodes, while several serials spun their length to twenty-two. The director diluted the material to fit the length ordered.

When a subject was decided on for a serial the salesman went out and sold it before it ever was made, as "The So and So," featuring So and So, in fifteen episodes or eighteen episodes, or whatever it happened to be. The length was one of the main features. Now all that is to be changed, at least in Universal.

Big stories and plots are to be purchased and actors like Harry Myers and William Desmond are to be employed. The salesman will sell the feature and the big names, but he will not know the length of the serial, and no one will until it is made, until it works itself out.

"Padding in serials is to go," concludes Mr. Laemmle. "The serial is to be treated in future like a big feature, a feature too big to be seen in one evening, with a certain number of climaxes to be sure, but only those which come logically and which belong in the story and are necessary for its development. There will be no standard length for serials; some will be long, others short, according to the way the story works out. Also, contrary to the methods usually employed in making chapter plays, a well-planned and developed continuity will be worked out and passed on beforehand, and even when this is all filmed according to plan whole sections may be cut out and it may be entirely re-edited, as in the case of a big feature."

Among audiences in movie theatres the shorter serial is in demand. The kind which can be run in two installments of three episodes each is necessary, making a continued story in only six episodes. And this shorter form of continued screen story will throw open infinite possibilities in the way of material which up to the present time it had been impracticable to use on account of the standard length rule, unless it was either ruined by much cutting or padded out into insipidity.

## SIX WEEKS FOR "SLIPPY McGEE"

Boston, June 26.—The Boston Stock Company, playing at the St. James Theatre here, this week continued its run in "Slippy McGee" at the request of the patrons and management. The week of May 29 was supposed to be the last week of the season for this company, and at that time they gave "Slippy McGee." They scored an instantaneous hit in the piece and have been playing it ever since, this making the sixth week with the one vehicle, something unusual for a stock company. A stage reception is being held after each performance.

## STONE GIVING BIG SHOW

Fred Stone will present a Motor Hippodrome and Wild West Show at the Mineola Fair Grounds on Saturday afternoon, July 1. The proceeds will go to the benefit of the Occupation Therapy Society's curative workshop of No. 203 East Twenty-first street, New York City.

Twelve stages, mounted on motor trucks, will be used in the entertainment, the trucks moving in procession before the grandstand and stopping before each section so that the performers on each can give their entertainment to a new audience.

Music will be supplied by the Keith's Boys' Band, under the leadership of Edwin Tracy.

## BETTY BROWNE WINS BIG SUIT

Elizabeth Browne Casey, who was known as Betty Browne when she worked in the chorus before marrying Leslie Joseph Casey, movie actor, won a judgment of \$6,487.50 last week against Johnson & Wood, stock brokers of No. 111 Broadway, and six other firms and individuals, whom she had sued for the recovery of 100 shares of stock in the United States Steel Corporation on the ground that she was a minor or "infant," only 19 years of age, when she gave the stock to be sold, and the brokers had no legal right to handle it. This decision was handed down by Supreme Court Justice O'Malley, who thus established a ruling affecting all stock brokers, who may now be held accountable for the full price of any stock or bond transactions in which they act as agents for any person under 21 years of age, whether or not they have knowledge of the age of their clients.

Betty Browne, in 1918, gave the 100 shares of U. S. Steel stock, valued at \$11,000, to one "Dandy Phil" Kastel, of the stock brokerage firm of Kastel & Kastel, to sell for her. He gave her his note for \$12,500 for the stock, and turned it over to Reid & Co., also stock brokers, who in turn transferred it to Johnson & Wood, who sold the stock at its market value through the ordinary channels. At that time Miss Browne was still in the chorus. Instead of turning over the full proceeds of the sale to Miss Browne, Kastel only paid her \$4,500 at the time.

Efforts to get the remainder due on the sale of the stock having failed, Miss Browne brought suit against Johnson & Wood and the others concerned for the return of it with dividends from 1918.

Miss Browne is a granddaughter of former Supreme Court Justice Edward Browne.

## THOMAS CONSIDERS OFFER

Augustus Thomas, playwright, will probably be the general manager of the Producing Managers' Association, with absolute powers, his office to be similar to that occupied by Will H. Hays in the motion picture producers, exhibitors' and distributors' organization, it was reported last week. Mr. Thomas was offered the position several weeks ago, at a salary of \$25,000 a year, but has not as yet accepted it.

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## DEATHS

**RAYMOND "FATTY" KELLEHER**, well known in the show world as a fat man, died last week in Bellevue Hospital of inflammation of the heart. He weighed 489 pounds before he became ill and was 28 years old.

Although he devoted most of his time to vaudeville and pictures, he was last seen in a legitimate production, "The Bronx Express," with Mr. and Mrs. Coburn at the Astor Theatre, and played the part of a comedian in the subway scene. He was forced to leave the cast the night before the show closed on account of illness.

In screen productions he appeared most recently with Owen Moore in "Reported Missing" and also had a role in the "Leather Pushers." Several years ago he was associated with Mack Sennett in the old Essanay studios in Chicago. Kelleher also traveled with circuses in which he was called "Happy Tommy."

He is survived by two sisters, both living in Providence, R. I. His body was shipped to Providence for burial.

## IN MEMORY OF HIS BIRTHDAY

**Harry S. Clark**

BORN JUNE 28, 1888

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"Gone but Never Forgotten. His Memory Will Always Remain With Us."

**Mr. and Mrs. Wm. S. Clark**

Sam, Robert and Lillian Clark

**EDWARD LLOYD**, tenor and organist, died last week in Schenectady, N. Y., at the age of 77.

Mr. Lloyd retired in 1900 and as a boy he sang in the choir of Westminster Abbey. He sang at the Gloucester Festival of 1871.

**JOHN F. SPICER**, well known in theatrical circles as a manufacturer of stage clothes, died last Sunday at Westhaven, Conn. He was thirty-three years old.

Mr. Spicer, who was born in Brooklyn, was a member of the Advisory Board of the Broadway Branch of the Mechanics Bank, and was treasurer of the manufacturing concern of which his father was president. For a number of years he was prominent in Brooklyn political, social, business and charitable affairs. He was a graduate of the Boys' High School and Hefley Institute, and was a member of many clubs and fraternity organizations.

The remains were interred from his residence, No. 1160 Putnam avenue, Brooklyn.

## IN MEMORIAM

**Mrs. Charles C. Brooker**

Who Died at St. Vincent's Hospital

June 4, 1922

Buried at Greenwich, N. Y., June 7

HER BEREAVED HUSBAND

**CHARLES C. BROOKER**

**WILLIAM T. SHEEHAN**, actor, died at his home last week in Cincinnati, Ohio. He was sixty-four years old.

For thirty-five years Mr. Sheehan was stage manager and took comedy parts with John Murphy in the presentation of Irish plays.

**A. MAX MIGNAULT**, prominent musician, died June 17, at his home in Glen Falls, N. Y. He was professionally known as A. A. Mack.

Mr. Mignault was secretary of the Glen Falls musical union and a member of two local lodges at Glen Falls.

He is survived by his wife and three brothers, two sisters, and a stepson. His wife was Margie Brown. With the exception of his wife, the survivors reside in Syracuse.

**DOROTHY MARKE**, actress, died June 17, at her home in Middletown, N. Y.

Miss Marke was leading woman at Montgomery, Ala., later with Chas. K. Champolin and for a number of years was in vaudeville with her husband, as the team of Scott and Marke.

She was a member of the N. Y. A. in good standing at the time of her death. She is survived by her husband, Geo. W. Scott.

**MRS. BESSIE LEE LESTINA**, an actress, who was last seen in "Daddy Long Legs," died suddenly on Monday at 12 Tompkins street, Stapleton, Staten Island. She was stricken with paralysis.

Mrs. Lestina was the wife of Adolf Lestina, an actor who is now under engagement to D. W. Griffith in motion pictures. She was 60 years old. She is survived also by a daughter, Welba Lestina, the wife of Carroll Ashburn. The family, who have all been strong supporters of the Actors' Fund, had gone to Stapleton to spend the summer.

Notice of the funeral arrangements will be given later.

## ARRESTED FOR SPEEDING

LOS ANGELES, June 26.—Bebe Daniels, motion picture actress, was arrested and fined \$15, for violating the speed ordinance at Glendale last week. A representative of the Automobile Club of Southern California appeared for her and paid the fine.

## ASSO. CONDEMN DAYLIGHT SAVING

Daylight saving is exceedingly harmful to the amusement industry and should be abolished everywhere, it was declared last Tuesday at the annual convention of the International Theatrical Association. The many managers present, from all over the United States and Canada, voiced their objection to the summer-time schedule by passing a resolution which said:

"Resolved, That it is the sense of this convention that the daylight saving law is inimical to our interests and to the interests of all the people. It is the sense of this convention that we use all the power at our command to enlist the services of all those who may be able to help in the matter to the end that the daylight saving law be no longer in effect throughout the United States and Canada."

By a careful survey of the theatre attendance in the State of Michigan during the past few years it was learned that daylight saving is the greatest cause of the slump in the business done by theatres, it was stated.

Harry Henkel, manager of Ford's Theatre, Baltimore, quoted an interview printed in a Baltimore paper in which Charles Whitehurst, owner of a chain of motion picture houses in that city, said:

"If daylight saving continues, many moving picture theatres will have to close not only for the summer, but permanently."

"The neighborhood houses will be hit the hardest, and probably will be the first to close. But unless a miracle happens, or daylight saving is abandoned, I think some of the downtown theatres (in Baltimore) will have to follow suit. I do not expect to close any of my theatres, although daylight saving has cut my business 60 per cent."

"There is no use blinding ourselves to the situation," he said. "There is a limit to the amount of money a man in business can lose. I can afford to lose thousands of dollars, but there are many who cannot. They might keep their theatres open if they did not have to pay for the pictures, but they cannot do both."

"Many managers have been able to help along by cutting down their help. But if we have daylight saving again next year there is no telling what may happen."

The annual convention ended on Tuesday with the election of new boards of governors of the several groups in the I. T. A., as follows:

Group 1—Producing managers: Henry W. Savage and George Broadhurst; alternates, John Golden and William Harris, Jr.

Group 2—Play managers, traveling stock and repertoire: Arthur C. Aiston and Gus Hill; alternates, George Goett and John J. Coleman.

Group 3—Representing cities under 200,000 inhabitants: O. S. Hathaway, of Middletown, N. Y., having theatres in Elmira, Binghamton, Norwich and Oneonta; Nathan Appell, of York, Pa.; alternates, John A. Himmelein, of Sandusky, Ohio, and I. C. Mishler, of Altoona, Pa.

Group 4—Representing cities of over 200,000 inhabitants and under 500,000: Felix Wendelschafer, Providence, R. I., and Lee M. Boda, Columbus, Ohio; alternates, Augustus Pitou, Louisville, Ky., and M. S. Schlesinger, Newark, N. J.

Group 5—Representing cities of 500,000 and over: Fred G. Nixon-Nirdlinger, managing director of the Forrest, Broad Street and Garrick theatres, Philadelphia, and the Nixon Theatre, Pittsburgh; Sam H. Harris; alternates, Joseph P. Bickerton, Jr., and Ralph Long.

Group 6—Stock companies: W. A. Keyes, Dayton, Ohio, and Harry Clay Blaney; alternates, Frank Egan, Los Angeles, and M. E. Commerford, Scranton, Pa.

Group 7—Grand opera: Fortune Gallo and Milton Aborn.

Lee M. Boda will continue as managing director of the I. T. A., with Ligon Johnson retained as general counsel.

## GERTRUDE HOFFMAN FOR UNIT

Arthur Klein has placed Gertrude Hoffman under contract to appear in the unit show that he will produce and which will tour the Shubert Vaudeville Circuit during the coming season.

## NEW ACTS

## JANET &amp; VIOLET

Theatre—58th Street.

Style—Songs and talk.

Time—Fourteen minutes.

Setting—In "one."

Two women from the old school make up this act. Janet, is none other than Janet Dupree, who was featured with burlesque shows several years ago, and Violet is Violet Carlton of the former team of Canfield & Carlton. They opened with a routine of talk, that gave way to a ballad by Miss Carlton which she put over in good style. A parody on "The Sheik," by both women followed and got them plenty of laughs. A good fast line of cross-fire patter followed the parody, and they sang a comedy number and closed with a Dixie number.

Their talk is full of "hoakum," but it brings them plenty of laughs, as they know how to put it over. Janet does the comedy in the act, while Violet handles the straight end of it. The latter is also the possessor of a good voice, and she knows how to use it.

On the pop bills, these two women should meet with success as they have an offering that is more than pleasing for those houses.

S. H. M.

## DIAZ SISTERS AND POWERS

Theatre—Jefferson.

Style—Wire walkers.

Time—Seven minutes.

Setting—In "one."

The sisters, three in number, are of the juvenile type and clever performers on the wire. Their partner Mr. Powers is equally clever and the whole offering is on the novelty order and they do stunts out of the ordinary. In a series of singles, doubles and other formations as well as one mounting formation they gave a fast show.

They open with Powers discovered on the wire. The girls are down stage kneeling in back of their umbrellas, emerging soon after. They put their stuff over in a jazzy manner and certainly make a suitable act for either extreme of a big time bill.

M. H. S.

## ABOUT YOU! AND YOU!!

George Tripp kindly communicate with Henry Chesterfield on a matter of importance.

Caroline Ross kindly communicate with Henry Chesterfield on a matter of importance.

Anne Bronaugh this week joined the cast of "Abie's Irish Rose" at the Fulton Theatre.

C. M. Blanchard is the producer of the Shireen act playing this week at the Riverside Theatre.

Levan and Stern will open on the Loew Circuit at the Fulton Theatre, Brooklyn, next week.

Leslie Austin has been added to the cast of "The Inevitable," which will be produced out of town next week.

Marion Hutchins has replaced Rhy Derby in the part of "Ellen" in "The Goldfish" at the Astor Theatre.

William and Taylor, dancers, were added to the cast of "Strut Miss Lizzie," at the Times Square Theatre this week.

Frank Meehan and Louise Squire have formed a two act and will break it in at Keeney's, Newark, the week of July 3rd.

## LETTER LIST

## GENTLEMEN

Anderson, G. M.  
Collins, Leo  
Cole, Bert  
Diehl, Henry  
Fisher, Bob  
Gruet & Gruet  
Golden Al  
Gould, Benney  
Hanscom, Frank  
E.  
Hamp, I. B.  
Hayes, Ed. F.  
Leahy, Chas.  
Le Compe, Fred  
Monte, Lou  
McCarl, Wm. J.  
Ormonde, Harry  
Regal & Moore  
Rice & Bidwell

## RADFORD, HARRY

Smith, G. W.  
Stanley, Ed.  
Stutz, J. G.  
Springer, Mark  
Winter, Banks  
Wellington, Herbert G.  
Walwright, Wm.

## CLAYTON, DOLORES

M.  
Dundon, Helen  
Gordon, Betty  
Gray, Loretta  
Hynes, A. L.  
Livingston, Helen  
Leavitt, Leo S.  
Moore Marion  
(Fig.)

## LADIES

Andrews, Helen  
Ayers, Trixie  
Brandon, Georgine  
Bedford, Ray  
Cunningham, Evelyn  
Carples, Mrs. G.  
Clark, Florence  
H.

Pelletier, Lucille  
Russell, Frances  
Russell, Eleanor  
Stewart, Miss E.  
Saun, Miss  
St. Clair, Frances  
Sharkey, Alys  
Stutz, Ivy  
Vaughn, Vivian  
Washington, Fanny

The Howard Brothers, who closed last week in "The Passing Show" have gone to Europe. The show was out for seventy-eight consecutive weeks.

The Dawson Sisters, accompanied by their mother and brother and Miss Myrtle Jackson, their pianist, are leaving this week on a motor trip to Paulding, Ohio, for the summer.

Herman Timberg is to write the Unit show for the Watson Sisters, who have signed to appear over the Shubert vaudeville circuit. The title of the show will be "Stolen Sweets."

Jacob Ginsburgh, of the House, Grossman & Vorhaus law offices, was almost drowned last week in Lake Mohegan, near Peekskill, when the canoe in which he was boating capsized. He managed to get near enough to shore, however, to attract the attention of friends, who rescued him.

Bertha Broad, formerly Juliet to Walter Hampden's Romeo, is now able to get about again, after having been confined to her bed for more than three months with a fractured cartilage in her knee. She fell, hurting herself badly, some time ago, while stepping out of an automobile, and has been at her home, No. 57 West 90th street, ever since.

## FRENCH GIRL SUES

PARIS, June 26.—Because he dashed her hopes of becoming a stage star, France's "most beautiful girl" is suing a theatrical manager for breach of contract.

Elected by popular vote France's queen of queens for 1922, and acclaimed the most adorable out of five millions of adorable blondes and brunettes, Mlle. Germaine Buchet expected to fulfill her childhood dreams of appearing before the footlights. She turned down many offers of marriage, she alleges, to sign a contract for appearance in the operetta "Helen Returns," but the role went to a rival beauty. Now Mademoiselle Buchet demands that the court make the manager keep his promise or pay.

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1699—Casson Bros. & Miss Marie—Act.  
1700—Evelyn Delmar—Title of Act.  
1701—Toto Hammer—Act.  
1702—Clarice V. Ashbaugh—Song poem.  
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